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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 2, 1992

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Music Units Droop In World Markets '91 Results Raise Concern From Labels

BY KEN TERRY

NEW YORK—Worldwide unit shipments of prerecorded music fell by between 2% and 8% last year, according to reports from key markets and estimates by industry observers. While the same sources indicate that global music revenues rose by several percentage points, the drop in 1991 unit volume—following another,

smaller decline in 1990—worries some in the music business.

One executive who finds the trend disturbing is Rudi Gassner, president of BMG International, who places the worldwide decline for the entire industry in the 3%-8% range. "You could argue [the lost units] are replaced by a higher-value product [i.e., CDs]," he says. "But there's simply less people buying the product."

Although Gassner says BMG International's unit shipments jumped 10% in 1991 (partly because the company picked up international distribution for MCA and Geffen), a corporate BMG representative notes that the company's worldwide unit sales were "flat" last year.

PolyGram had a much better year, enjoying global unit expansion of 7.5% and a 20.5% leap in revenues. If industrywide unit sales decreased last year, says a high-ranking PolyGram executive, it would concern her

company because "unit-volume growth is the underlying fundamental, the most important element in the dynamic of growth." However, she adds, "If that slowed down in 1991, it was because the major economies were in recession. So I'm not as worried about that as I would be about a unit sales decline in a robust economy."

Despite the economic woes that afflicted most of the world last year, Sony Music Entertainment saw a 4% increase in unit sales outside of Japan, according to a spokesman. But the Warner Music Group recently reported its worldwide album-unit volume fell by 8% in 1991.

Much of that decline was due to the expiration of Warner's joint venture with Geffen Records at the end of 1990 and the loss of its foreign distribution of MCA Records on March 31, 1991. Yet IFPI, the interna-

Alternative Rap Beating Its Own Path Within Genre

BY JANINE McADAMS

NEW YORK—Up until now, rap music as a genre has been closely associated with DJ-manipulated R&B beats, sampling, and aggressive, urban-oriented lyrics. But a crop of new and upcoming albums on several dif-



ARRESTED DEVELOPMENT
 (Continued on page 22)



FOLLOWS PAGE P-12

Cui Jian's Rock Resonates In Hearts Of China's Youth

BY HANS EBERT

HONG KONG—"You can't separate the Chinese rock scene from Chinese modern culture," says Cui Jian, the 27-year-old singer/songwriter whose music virtually defines the state of rock in the world's most populous nation. "China is a big country with a very old culture, and rock'n'roll is just a small part of that."

Even so, the thought of anyone from the People's Republic creating

fresh, innovative rock music would have been dismissed five years ago. After all, this is a country making up for lost time: The Chinese have only recently discovered rock, and Chinese bands—most of them from the Westernized city of Beijing—must submit a song list to government censors before they are allowed to perform in public.

The government refuses to register Beijing's approximately two dozen rock bands



(Continued on page 86)

Madonna Saddles Time Warner Deal

BY DEBORAH RUSSELL

LOS ANGELES—Pop maverick Madonna has now become an entertainment institution, thanks to her multimedia joint venture with Time Warner, which includes the forma-



MADONNA

(Continued on page 95)

In the Medialine

'5 Guys Named Moe' Equals 1 Good Time

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No. 1 IN BILLBOARD

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★ THE COMFORT ZONE	VANESSA WILLIAMS	(WING)
HOT COUNTRY SINGLES		
★ THERE AIN'T NOthin' WRONG WITH THE RADIO	AARON TIPPIN	(RCA)
TOP COUNTRY ALBUMS		
★ WYNONNA	WYNONNA	(CURB)
HOT DANCE CLUB PLAY		
★ WORKOUT	FRANKIE KNUCKLES	(VIRGIN)
HOT DANCE SALES		
★ NU NU	LIDELL TOWNSELL	(MERCURY)
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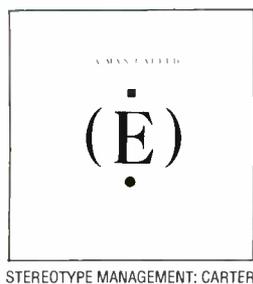
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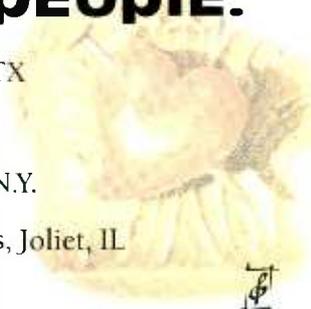
"I can't wait to hear more." —James Hunter, TX

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"It makes me feel happy." —Joey Luv, L.A.



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Sony Nixes Friday Delivery To One-Stops

Wholesalers Ponder Possible Legal Retaliation

■ BY ED CHRISTMAN

NEW YORK—Sony Music Distribution has announced that, because of frequent street-date violations, it will no longer provide Friday delivery to one-stops, which supply product to independent retailers.

Sony's move comes on the heels of PolyGram Group Distribution's decision not to provide Friday-delivery privileges to New York-based one-stops until the end of May as a means of warning them to police street-date violations (Billboard, April 18, 25).

One-stops reacted angrily to the Sony announcement and, at press time, were planning to hold a coast-to-coast conference phone call April 23 under the auspices of the National Assn. of Recording Merchandisers. According to a key one-stop owner, the teleconference "will focus on litigation against Sony."

Paul Smith, president of Sony Music Distribution, declines to comment on the one-stops' threat of litigation. But he says, "There is a real need to control the street date and there is no way for us as a two-step vendor to police violators. The only one who can solve this problem is the one-stops. If we can solve the problem, then our policy is not set in stone."

For the last five years or so, the six majors have shipped new releases on Friday so retail chains, rackjobbers, and one-stops have time to redistribute product to their stores by Tuesday, the industry's standard street date. But, for albums released on or after April 21, Sony has stated, it will ship to the one-stops on Monday.

"We made this decision after much consideration," says Danny Yarbrough, Sony Music Distribution's senior VP of

sales. "We feel this is an unfortunate situation and it was not something that we wanted to do."

Sony experienced major problems with street-date violations on the Michael Jackson album and again on the dual Bruce Springsteen releases, Yarbrough adds. "About 18 months ago," he says, "we told them that if one-stops can't police themselves and street date continues to be a problem, we would have to rethink the policy. I have always

been a proponent of early shipment. I understand all the reasons behind it, and I want the independent retailers who buy from one-stops on the same playing field as the direct accounts."

But, since a number of independents flagrantly disregard official street dates and it's hard to determine which one-stops are encouraging violations, Sony decided to take action, he says.

Bruce Ogilvie, owner of Santa Ana, (Continued on page 96)

Incident In Omaha: Obscenity Charges Rattle Record Stores

■ BY MELINDA NEWMAN

NEW YORK—Omaha City Prosecutor Gary Bucchino's decision to charge five corporations and two individuals with distribution of obscene material to a minor, following a sting by an anti-porn group, has already resulted in a change of policy by some retailers.

Bucchino filed charges April 22 against the parent corporations of five stores that allegedly sold copies of 2 Live Crew's "Sports Weekend" to minors. The album carries a "Parental Advisory: Explicit Lyrics" sticker on it. Many retailers refuse to sell stickered product to minors (Billboard, April 25).

Charged with two counts of distribution of obscene material to a minor were Trans World Music Corp., operator of the targeted Tape World stores and Montgomery Ward leased departments; and Pickles, which runs two of the charged stores. One

count has been filed against Musicland. Although named in the sting, a fourth retailer, Homers, was not charged.

Charges also were filed against the two co-owners of Pickles, Rod Ferguson and William Hemphill.

According to assistant city prosecutor J. Michael Tesar, the defendants will be arraigned within the next four weeks. Under local rules, they have the right to a jury trial. The earliest such trial could be convened in June. The jury would decide whether the record was sold to a minor and whether it is obscene. Tesar says each retailer can ask for a separate trial or they can join together for one trial. Another option is to plead guilty. Each charge carries a maximum fine of \$1,000 and one year in jail.

Tesar says that after Bucchino was presented with the sting information by anti-obscenity group Omaha For Decency and City Councilman Steve Exon, the city (Continued on page 24)

THIS WEEK IN BILLBOARD

VISA CHAOS WORSENS

Confusion mounts as industryites ponder the union consultation process required for obtaining visas allowing foreign touring musicians to enter the U.S. Bill Holland reports. **Page 12**

CAPRICORN UNLEASHES 'MAVERICK'

Capricorn Records is betting the new Hank Williams Jr. album flies out of the gate by launching TV and radio promotions targeting the country, dance, and album-rock markets. Edward Morris reports. **Page 30**

TRANS WORLD'S WIDE ASPIRATIONS

With a strong management team in place and installation of a new POS system, Trans World is ready to move forward with expansion plans. Ed Christman reports on this and other events at the company's recent convention. **Page 56A**

HEALTH-Y INTEREST IN VIDS

One area of special-interest video that is seeing robust action is the health-awareness genre, which is expected to grow big and strong in the '90s. Chris McGowan has the story. **Page 62**

LATEST NEWS IN AC CIRCLES

The N/T format is drowning out music at several AC stations, prompting PDs to assess their stations' roles. Sean Ross explores what all the talk's about. **Page 78**

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The Word On Audio Books Is 'Growth' Video, Combo Chains Trying Rental, Sale

BY JIM McCULLAUGH
and EARL PAIGE

LOS ANGELES—An increasing number of video specialty stores and music/video combo outlets are embracing sales and rental of spoken-word audio.

The most dramatic example of the new interest in this product is a major rental test that will soon be conducted by Blockbuster Entertainment.

Trade sources contend that the 2,000-store chain will offer 100-125 audio books for rental in as many as 180 stores. Sources close to the situation say possible fees will range from 79 cents for one night to \$4 for four nights.

Blockbuster has been testing the category in about five to 10 stores, including outlets here. While declining to give specifics, Joe Baczko, Blockbuster Entertainment president and COO, does confirm that "a test is under way."

Music combo chains that are already testing the spoken-word audio category or that plan to do so include Sound Warehouse, Trans World Entertainment, and Wherehouse Entertainment.

Torrance, Calif.-based Wherehouse, which has been quietly offering audio books for the past year, is reportedly expanding its involvement from 90 stores to 180 stores. The chain had no comment by press time.

Trade sources say Dallas-based Sound Warehouse is testing sell-through of the product in 27 stores and rental in 20. Trans World Entertainment, based in Albany, N.Y., is also trying it in its Saturday Matinee sell-through video web. Musicland's similar Suncoast chain, headquartered in Minneapolis, is said to be looking at the product.

Two major video wholesalers—Ingram and Baker & Taylor—are also said to be aggressively pursuing the category through their video divisions.

At a recent home video seminar

sponsored in Los Angeles by media analysts Paul Kagan Associates, Ingram CEO John Taylor indicated that Ingram, which is in the process of merging with its largest competitor, Comtron, is actively encouraging video dealers to expand into such ancillary product offerings as laserdisc and spoken-word audio (Billboard, April 4).

'NATURAL ON RENTAL SIDE'

Regarding the Blockbuster test, Baczko says, "I'm intrigued to see how much of this [spoken-word au-
(Continued on page 87)]



No. 1 Toast. Mercury recording group Def Leppard toasts the worldwide launch of its new album, "Adrenalize," at Lillie's Bordello, a nightclub in Dublin. The album debuted at No. 1 on The Billboard 200.

Warner Music Posts 3% Earnings Increase In 1st Qtr.

BY SUSAN NUNZIATA

NEW YORK—The Warner Music Group posted operating earnings of \$141 million for the first quarter of this year, a 3% increase over the \$137 million earned in that period in 1991.

The music group's increase defied analysts' predictions and occurred despite the fact that it had few major first-quarter releases. A pickup in domestic sales late in the quarter, as well as strong international sales, balanced out Warner Music International's loss of MCA's foreign distribution on March 31, 1991. Increased profits in music publishing also con-

tributed to the growth in earnings.

March was a particularly good month for the music group, says Lee Isgur, analyst with the San Francisco-based Volpe Welty. Music is expected to continue to pick up throughout the year, adds analyst Jessica Reif of Oppenheimer & Co. in New York. "They have some big acts releasing next quarter, like Tracy Chapman and INXS. They didn't have much in the first quarter, and their chart position was terrible early in the year, but it started to improve in the last couple of weeks, and there's a potential for some upside."

The company's biggest first-quarter

release was the soundtrack to "Wayne's World," although Metallica, Natalie Cole, Genesis, Color Me Badd, and Mr. Big continued to be strong sellers in the quarter.

The Warner Music Group includes Warner Bros. Records, Elektra Entertainment, the Atlantic Records Group, Warner Music International, WEA Manufacturing, WEA Corp., Warner/Chappell Music, and 50% of Columbia House.

Time Warner's filmed-entertainment division posted operating profits of \$96 million in the first quarter of this year, up slightly from last year's \$95 million in that period.

Worldwide theatrical revenues were led by "JFK," which has grossed \$160 million in worldwide box-office totals to date. The company reports that increased worldwide videocassette revenues, plus sales to network and basic cable, also contributed to the division's results.

Strong home video titles included "Thelma & Louise" and "Tiny Toon Adventures."

The filmed-entertainment division is expected to pick up in the second quarter with theatrical releases such as "Lethal Weapon III" and "Batman Returns," according to analysts.

(Continued on page 87)

Blockbuster Reels In Strong Revenues 1st-Qtr. Report Bodes Well For Company's Stock

BY PAUL SWEETING

NEW YORK—Blockbuster Entertainment Corp., parent of the Blockbuster Video chain, reported strong increases in both revenues and earnings in the first quarter. The announcement sent Blockbuster's stock up 37 cents April 21 to \$14.75.

For the three months ended March 31, company revenue was \$254 million, up 44% over the \$176.8 million reported for the same period last year.

Net income for the period was up 62% to \$25.7 million, compared with

\$15.9 million in the same period last year.

In a statement, Blockbuster chairman H. Wayne Huizenga attributed the results to increased market penetration, gains in same-store revenue, continued emphasis on cost controls, and increased productivity.

Analysts who follow the Fort Lauderdale, Fla.-based company were impressed with the results, particularly with the reported 8% rise in same-store revenues over the same period in 1991.

Craig Bibb, retail analyst with PaineWebber, estimates that same-

store rental revenue increased a modest 3.4%, but revenue from sales on a same-store basis grew by 40%.

There are currently 2,829 stores in the Blockbuster system—1,805 corporately owned outlets and 1,024 franchised locations.

During the three-month period, Blockbuster completed the acquisition of 800 stores in the U.K. from Cityvision plc. According to Bibb, the acquisition had no significant impact on Blockbuster's results for the quarter.

Also during the period, Philips Electronics N.V. invested \$93 million in Blockbuster common stock in two separate transactions. Last month, Philips exercised an option to acquire \$66 million worth of Blockbuster stock. It had earlier purchased \$27 million worth of stock from Huizenga.

In announcing its latest results, the company also revealed that it would begin paying shareholders a quarterly dividend for the first time. The board of directors declared a dividend of 2 cents a share, payable July 1 to shareholders of record May 4.

In his statement, Huizenga said, "The board's decision reflects our continuing confidence in the company's prospects for the future. With the company's substantial cash flow, we are in a position to pay our shareholders dividends and to continue to fund the company's aggressive capital requirements."

Fran Bernstein, who follows the company for Merrill Lynch, says the payment of dividends will allow Blockbuster to attract additional in-
(Continued on page 87)

Trans World To Join Tandy Superstore-Within-Stores

BY ED CHRISTMAN

NEW YORK—Trans World Music Corp. will operate 8,000-square-foot music outlets within new home-electronics superstores to be launched by the giant Tandy Corp. later this year.

Last week, Arlington, Texas-based Tandy announced that in the fall it will open two Incredible Universe units, each a 160,000-square-foot electronic superstore that will incorporate a store-within-a-store music department, dubbed Music Movies More—The Entertainment Store. Music Movies More is a joint venture between Trans World and Tandy, says Bob Higgins, president of the Albany, N.Y.-based chain, who declines to break out the equity each partner has in the concept. Traditionally, music merchants have worked with other retailing segments either through racked or leased departments.

Incredible Universe, slated to open in Wilsonville, Ore., and Arlington, Texas, will carry the widest selection possible in home electronics, home appliances, and entertainment software in a 100,000-square-foot selling space, with the remainder of the space being used for offices, storage, a day-care center, and a restaurant, says Rich Hollander, VP at Tandy Name Brand, a division within Tandy. "When looking for something in the electronics, appliances, and home-entertainment businesses, if it is not at the Incredible Universe, then it doesn't

exist," he says.

In general, home-electronic retailers tend to have superstores in the 15,000-30,000-square-foot range, observers say.

Goldman Sachs' David Bolotsky adds, "The basic premise behind the concept is to provide customers with a broad assortment of product, a noncommissioned, low-pressure sales environment, a knowledgeable sales force, low prices, a fun atmosphere." A dramatic retail presentation of inventory is also part of the concept, adds Bolotsky.

"This store could lead to incredible volume," Higgins says. According to the Wall Street Journal, the store is expected to generate \$60 million-\$100 million annually.

'LOWEST PRICE IN TOWN'

Higgins declines to predict how much volume the music store will generate, but says that Music Movies More "will have absolutely the lowest price in town. The strategy is high volume and low margin. It will be a traffic department that will have selection, price, service, and value, which will drive margin."

As currently planned, Music Movies More will offer more than 6,000 titles of video; a very large laserdisc selection of about 2,500-3,000 SKUs, and about 20,000 SKUs each on cassette and CD.

Hollander says the company picked Trans World after studying all the major music chains, including rackjobbers.

Savoy Sole Orion Suitor After New Line Talks End

NEW YORK—Orion Pictures Corp., the bankrupt movie and home video company, and its creditors are now negotiating with only one named suitor, Savoy Pictures Entertainment, after New Line Cinema Corp. made good on its promise to withdraw an acquisition offer if talks were not fruitful by its deadline.

But a spokesman for Orion said at press time that "the company is continuing to hold discussions with interested third parties."

No details have been released about Savoy's offer, but observers believe it provides better terms for the unsecured creditors (the holders of \$285 million in subordinated

debt) and for the secured creditors (mainly banks) than did New Line's bid. According to the Orion spokesman, "the Savoy offer is still under consideration."

Other companies rumored to be interested in Orion's assets—principally its library of films—are PolyGram, Republic Pictures, Pathé Communications, and Miramax.

In a statement, Michael Lynne, president of New Line, said: "Although we have expended considerable efforts . . . to attempt to create a consensus among the various creditor groups of Orion, we have unfortunately been unsuccessful."

DON JEFFREY

BMI

ACADEMY OF COUNTRY MUSIC

11 0 11 1 11 11 11 11 11

Song Of The Year



Don't Rock The Jukebox

ROGER MURRAH

KEITH STEGALL

TOM COLLINS MUSIC CORPORATION

MURRAH MUSIC CORPORATION

Here's A Quarter

(Call Someone Who Cares)

TRAVIS TRITT

TREE PUBLISHING CO., INC.

POST OAK PUBLISHING

Pocket Full Of Gold

BRIAN ALLSMILLER

VINCE GILL

BENEFIT MUSIC

Somewhere In My Broken Heart

BILLY DEAN

EMI-BLACKWOOD MUSIC, INC.

Album Of The Year



Backroads

STEVE BUCKINGHAM (Producer)

Don't Rock The Jukebox

SCOTT HENDRICKS (Producer)

KEITH STEGALL (Producer)

It's All About To Change

TRAVIS TRITT

No Fences

ALLEN REYNOLDS (Producer)

Ropin' The Wind

ALLEN REYNOLDS (Producer)

Single Record Of The Year



Don't Rock The Jukebox

SCOTT HENDRICKS (Producer)

KEITH STEGALL (Producer)

Here's A Quarter

(Call Someone Who Cares)

TRAVIS TRITT

Shameless

ALLEN REYNOLDS (Producer)

Where Are You Now

JAMES STROUD (Producer)

Top Male Vocalist



VINCE GILL

DOUG STONE

Top Female Vocalist



LORRIE MORGAN

PAM TILLIS

TANYA TUCKER

Top Vocal Group



ALABAMA

DIAMOND RIO

HIGHWAY 101

KENTUCKY HEADHUNTERS

SHENANDOAH

Top Vocal Duet



BROOKS & DUNN

THE JUDDS

DOLLY PARTON

TRAVIS TRITT AND MARTY STUART

Top New Male Vocalist



MARK CHESNUTT

BILLY DEAN

JOE DIFFIE

Top New Female Vocalist



PAULETTE CARLSON

Top New Vocal Duet Or Group



BROOKS & DUNN

DIAMOND RIO

McBRIDE & THE RIDE

Video Of The Year



Anymore

TRAVIS TRITT

Brotherly Love

KEITH WHITLEY

Instrumentalists



Bass

BILL BRYSON

MICHAEL RHODES

CURTIS STONE

Fiddle

JOHNNY GIMBLE

MARK O'CONNOR

Drums

STEVE DUNCAN

ARCHIE FRANCIS

Guitar

AL BRUNO

DANNY GROAH

JOHN JORGENSEN

BRENT MASON

Keyboards

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TERRY McMILLAN (Harmonica)

**We proudly congratulate our songwriters
on their ACM Award nominations**

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Commentary

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Contributions should be submitted to Commentary Editor Ken Terry, Billboard, 1515 Broadway, New York, N.Y. 10036.

Music Biz Helps Others And Its Own YES, WE CAN CHANGE THE WORLD

BY FRANCES W. PRESTON

This week I have the honor of accepting the Humanitarian Award from the T.J. Martell Foundations for Leukemia, Cancer and AIDS Research, a charity founded and supported by the music and entertainment industries. For the past year, I have been deeply involved in organizing events and fund-raising for this important cause. These activities have given me the opportunity to reflect on the responsibilities we, as music professionals, have to our community and to consider what great strides we have made. We can take well-earned pride as an industry that cares.

Over the years we have embraced—and led the way—for an incredible spectrum of significant causes, from the T.J. Martell Foundation to Amnesty International, Willie Nelson's Farm Aid, Paul Simon's Children's Health Fund, The City of Hope, the Rain Forest Project, the Nordoff-Robbins Music Therapy Clinic, Rock The Vote, and many others. We should be proud of that. Each of these projects covers a specific, important concern or problem that can affect the lives of millions of people. The research being done by the Martell doctors will eventually lead to the cure for the most deadly of modern diseases, leukemia, cancer, and AIDS. The registration of tens of thousands of young people will affect the way this country is governed. If we can stop the destruction of the earth's rain forests, it will

save the planet for future generations. Providing early health care to the neediest children will insure their strength as adults. These are lofty goals that we must continue to embrace with passion.

At the same time, a number of recently founded charitable organizations focus on concerns closer to home in our industry. These are charities whose mission is to aid those who have contributed to the develop-



'These are lofty goals that we must continue to embrace with passion'

Frances W. Preston is the president and CEO of BMI.

ment and popularity of American music. MusiCares, founded by the National Academy of Recording Arts and Sciences, is initially accepting the responsibility to help those musicians and music executives who have faced the problems of substance abuse and now are in need of rehabilitation and support. MusiCares' ultimate goal is to aid those in need of virtually anything that would help enhance the quality of their lives. The organization is already well on its way to offering group health insurance to any musician or music professional who needs it and recently began giving monetary grants to those with financial needs due to health problems.

The Rhythm & Blues Foundation has a similar mission but keyed to a specific segment of our business: the pioneers of R&B music. Through its Doc Pomus Financial Assistance Grant Program, the R&B Foundation has been able to help the early heroes of popular music who are today in need of health care, rent subsidies, funeral expenses, or the basics of food and shelter. Through the foundation's Pioneer Awards, which include financial awards, they have brought the world's attention to artists whose music has been overlooked or forgotten, honoring them with a monetary gift as well.

While the Martell Foundation was one of the first established research programs to accept the challenge of finding a cure for AIDS, the music business as a whole has only recently begun to realize this is a disease that affects all of us. In addition to supporting those seeking a cure, we also must support programs aiding those who are already infected with AIDS and HIV. Our involvement in such AIDS-related programs as the Gay Men's Health Crisis "Music For Life" and Bob Caviano's LIFEbeat will become more and more important in years to come.

We also have an advantage few other industries do: We have fun while we're raising money. VH-1's ski weekend to benefit the Cystic Fi-

brois Foundation pits rock stars against high-powered business people in mad races downhill in Park City, Utah, while the Martell Foundation's Rock & Charity and Rock & Jock weekends give rank amateurs the chance to play their favorite sports (basketball, softball, golfing, bowling, etc.) with their heroes.

While many industries limit charitable participation to senior executive ranks, the music business includes everyone in its fund-raising projects, as proven by the recent T.J. Martell Super Raffle effort. Everyone had the opportunity to contribute to this year's campaign, not just those with the ability to buy tables at the dinner.

Charities in the United States have come to rely on us as fund-raisers. The visibility of entertainment business figures cannot be measured monetarily. Virtually all well-known artists, musicians, songwriters, actors, and sports figures, as well as most senior executives, have been called upon to give their time, their names, their songs, their athletic or dramatic abilities, their concert revenues, or their memorabilia to dozens of health, social, political, or environmental charities. We must not undervalue our worth as spokespeople for these campaigns and our ability to reach the general public. No amount of time spent of these endeavors is "too much."

We have a lot to be proud of. We are proving that we can work together, not only for business profits, but to help change the world.

LETTERS

DON'T WANT TO BE FOOTNOTE

Regarding your recent Kid Panic letter (Billboard, April 11), I represent a white male rap group called 4 PM (Four Pale Males) who have not been reviewed by any publication even though their record (produced by Richard Perry and Farley "Jackmaster" Funk) has been out for more than three months.

While the music business has always had an element of racism, I don't think this is the problem white rappers are having. The problem is that no one knows how to break white rap acts. We all know that young people's music has a lot to do with the youth, looks, charm, and sexiness of its performers. Black audiences are naturally going to prefer black performers and this is not racism, but reality. Stations that cater to predominantly African-American audiences will normally not be interested in a white male rap group. However, there are always exceptions: For example, BET broke 4 PM's video while MTV decided not to play it.

Of the three white rap acts that have recently made it, 3rd Bass was accepted because of the genuineness of its inner-city message and playing down of its ethnicity. Vanilla Ice became so popular because of the promotional genius of Charles

Koppelman, and Marky Mark enjoyed initial success because of who he was related to [i.e., his brother, Donny Wahlberg of New Kids On The Block—Ed.].

The problem is that Vanilla Ice imploded and Marky Mark is very happy being the only kid on the block. When 4 PM opened for him a few months ago, the screams from the girls were continuous; half a dozen fainted. As 4 PM sang its safe-sex song "Don't Trust A Big Butt," girls started throwing condoms on the stage, and everyone present acknowledged their approval of the act. Later, when the group was again booked to open for Marky Mark, he would not allow it.

The bottom line is that young people respond favorably to acts like 4 PM, Kid Panic, Young Black Teenagers, and Limbo Maniacs. But unless you have a small, aggressive company or some other hook that draws national attention to this type of group, there will be no recognition.

Major record labels have numerous other groups to promote at the same time, and those types of acts have been promoted successfully before. There is just not enough time for a major to learn how to break a white rap group. Warner Reprise, 4 PM's record company,

showed enthusiasm for the group, which was very encouraging; but when they didn't get positive feedback immediately, they didn't have time to worry about it because they had other projects. To their credit, they have released three singles, and the most anticipated track, "Don't Trust A Big Butt," will be out soon.

Meanwhile, we hope someone will review our album and we will take our chances on their opinions. We don't have to be ahead of our time or just a footnote in the history of rap music.

Jay B. Ross
Chicago

IMMIGRATION FOLLIES

Congratulations on Timothy White's beautifully crafted insight into the "U.S. Immigration Act Follies" ("Music To My Ears," Billboard, April 11).

Thanks to the many voices that were raised against the original visa legislation, including those of our own organization and the Recording Industry Assn. of America, amendments that modified the original proposals were accepted. Still, as you pointed out, the law is still laden with the imprints of a constipated bureaucracy.

But now we learn that more vol-

leys are being fired across the cultural borders. A revised fee schedule has been announced for visa applications. For example, a former \$80 initial cost for a 10-person group is now \$170. A former \$70 extension cost for the 10-person group is now \$570. The former \$80 initial cost for a 100-member group is now \$1,070. An extension cost of \$70 is now \$5,070.

When will all this end? If this is some sort of protectionist statement, perhaps the U.S. should close its borders altogether and isolate itself in its own cultural vacuum.

I know that this is not a view shared by our colleagues in the U.S. industry or those in other arts and entertainment fields. One can only surmise, therefore, that the initiative stems from self-interest labor groups and/or misguided bureaucrats at the U.S. Immigration and Naturalization Service.

American creators, performing artists and craftspeople are admired worldwide for their originality and creativity. They, more than anyone, know that they do not need this "cultural iron curtain" thrown up around them.

Brian Robertson
President
Canadian Recording Industry Assn.
Toronto

VOICES CARRY

The following is another installment in Billboard's occasional series of articles by readers outside the entertainment industry.

Regarding Bob Morgado's speech at the recent National Assn. of Recording Merchandisers convention about the need to cater to adult music listeners, he has the right idea but the wrong approach. He considered the fact that the baby boomers are turning 50 and stressed the importance of avoiding the fate of other industries that have developed an attitude of "arrogance and apathy" that caused them to "lose touch with their customers." This is already happening with the music industry, but it is not too late.

Morgado also suggested that older consumers are listening to music but not buying it. This is because there is nothing for them to buy. The only music marketed with adults in mind is the endless supply of boxed sets of old classic rock bands such as Led Zeppelin, Yes, and Lynyrd Skynyrd. But only a few adults are so devoted to a band that they would replace all of their albums by that group in one shot for such a high price. They are also tired of having to listen to the same old music again and again. Of course, these old rock bands do release new albums, but either they are a completely new band (e.g., Lynyrd Skynyrd 1991) or they still have the same sound they had 10 years ago.

Adults are buying music, however. Morgado himself has seen the effects of targeting this audience in Elektra's amazing success with Natalie Cole. This achievement was a surprise to the entire industry, although it should not have been. The old Tin Pan Alley sound is coming back through artists such as Cole, Harry Connick Jr., and Michael Crawford, all of whom had successful releases last year.

Refashioning the Tin Pan Alley sound is not necessarily the answer, either: It is nothing more than reproducing old sounds, just like the classic rock boxed sets. However, the remainder of the old-fashioned music provides a refreshing change from the metal, rap, and other completely mindless music dominating the airwaves today.

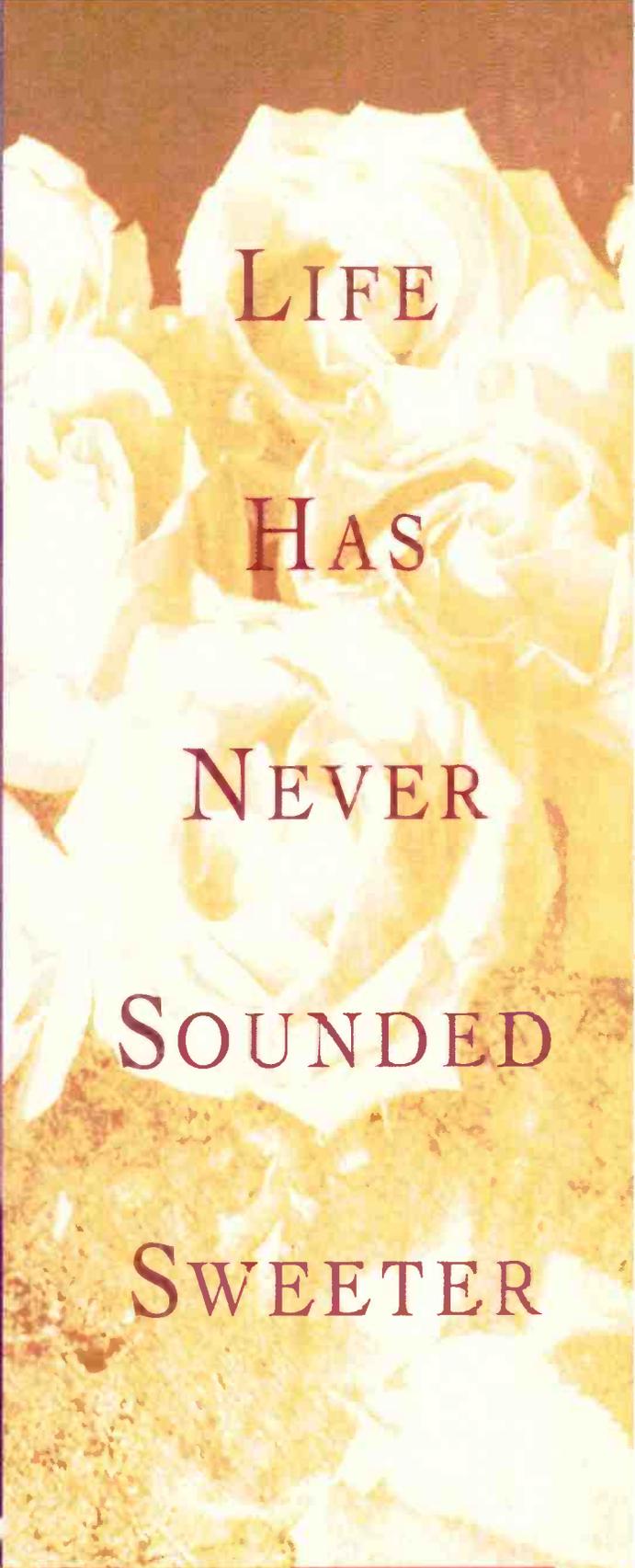
Morgado said that direct marketing would be a "must to put people in a music-buying frame of mind, especially those people who have fallen out of the habit." This is the worst thing he could do. Americans are feeling harassed enough as it with all the people tracking them down and trying to inform them of new products and ideas. Often, direct-mail advertisements are considered "junk mail," and few are ever read.

The industry needs to concentrate more on making music that adults want to buy, rather than trying to convince them to buy music they do not want. Although creative methods of getting adults into record stores are necessary, direct mail is not the answer. Perhaps getting the adults' attention while they are in the store shopping for their children is the key to capturing their business.

Paula Kay Williams
Williamsburg, Va.



Photo by Carol Friedman



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HORN
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Artists & Music

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Mercury Tribute Rises To Occasion 1 Billion TV Viewers Saw All-Star Show

■ BY JEFF CLARK-MEADS

LONDON—The late Freddie Mercury, a colossus of a performer for more than 20 years, was the focal point last week of the most-viewed tribute concert in history.

The April 20 event at Wembley Stadium here attracted roughly 1 billion television viewers worldwide. That is the largest number of people to watch a rock show since Live Aid in 1985 and far more than ever saw any gig staged by Mercury and his cohorts in the rock group Queen.

Though Queen is widely regarded to have been the star of Live Aid, it was Mercury's death from AIDS-related illness in November at the age of 45 that precipitated a show that truly belonged to the band and its new cause.

Assisted by 100 stars ranging from Metallica to Liza Minnelli, the surviving members of Queen created a tele-

vision event that was seen in 70 countries and is estimated to have raised up to \$35 million for AIDS care and education.

The intention of the promoters, Queen Productions and Harvey Goldsmith, was that all production costs should be met by revenues generated on-site at Wembley from ticket sales and merchandising.

As Billboard went to press, it appeared the target had been reached. The 72,000 tickets had sold out within six hours, raising on the order of \$3.5 million, and a new merchandising record was set for the venue: \$1.05 million. The process of collecting and collating television fees and money donated through a number of telethons is now in progress, though a final total will not be known for some time.

Whatever money is raised in the world outside the U.S. will be handed over to a new organization set up by Queen, The Phoenix Trust. In the

U.S., the proceeds are being handled by the affiliates of the Fox Broadcasting Co., which carried the concert. The Phoenix Trust and the Fox companies will work with local charities and groups in distributing the money. The trust says that money is not going to research but to care, counseling, and education.

A spokeswoman for the concert organizers says it is not envisaged at this stage that a record or video will be released. She says Queen regarded the show as a one-off event, but a permanent record of the event is not definitively ruled out.

The tribute concert was run in close consultation with the U.K.'s leading AIDS charity, the Terrence Higgins Trust. Director Nick Partridge comments, "There was always a dual purpose in the concert: To pay tribute to Freddie Mercury and to bring home strongly to an interna-

(Continued on page 87)

Visa Chaos Reigns In Wake Of New Rules

■ BY BILL HOLLAND

WASHINGTON, D.C.—Confusion over the new April 1 visa forms and requirements for bringing in touring foreign bands, orchestras, musicians, singers, and support personnel reigns in the tour community.

The most obscure aspect of the new regulations appears to be the now-mandatory union consultation process required for some types of visas, but artists, managers, and tour specialists are also concerned about the sharply higher fees required for visa applications.

"It's like being thrown in the pool to teach you how to swim," says Kathy Kleiner of International Creative Management, which brings in pop and classical groups. "You're not exactly sure what to do; no-

body's sat you down and explained it; you just learn by being thrown in and having to do it."

"There's confusion at the Immigration and Naturalization Service Centers," says Jonathan Ginsburg, an attorney for a performing arts coalition who has attempted to educate tour specialists and other petitioners about the new rules. "INS has asked for guidance from the unions, and things are still unclear."

Those who arrange U.S. tours for foreign classical and pop groups now say they are using a mixture of guesswork, phone inquiries, and interpretation of the old rules to guide them until the INS' comment period on the current "interim final rules" begins in June. Final

(Continued on page 87)

Music Industry AIDS Organization Rolls Out Plans

■ BY LARRY FLICK
and TRUDI MILLER

NEW YORK—Yoko Ono, Cyndi Lauper, and Nona Hendryx were among the artists on hand for the official launch of LIFEbeat, a music industry AIDS awareness and relief organization, April 20 at the Supper Club in New York.

The fund-raising event, which screened portions of the television broadcast of "A Concert For Life: A Tribute To Freddie Mercury" for approximately 500 people, took in an estimated \$25,000. It was hosted by LIFEbeat's co-founders, veteran club impresario/manager Bob Caviano and Daniel Glass, executive VP/GM of the EMI Records Group North America.

At a press conference held earlier that day, Glass noted EMI has donated office space to LIFEbeat and a number of the company's acts, including Wilson Phillips and Slaughter, have offered to do pub-

(Continued on page 87)



'Raw' & Gold. Shabba Ranks receives a gold album commemorating sales of more than 500,000 units of his Epic debut, "As Raw As Ever," which won the Grammy for best reggae album. Shown, from left, are Sony Music president Tommy Mottola; Ranks; Epic president Dave Glew; and Epic senior VP of black music Hank Caldwell.

Music Software List Prices Expected To Dip In Japan

■ BY STEVE McCLURE

TOKYO—In what is seen as a concession to music industry pressure, Japan's Fair Trade Commission has decided not to abolish fixed prices of prerecorded music. But in return, it expects the Japanese labels to lower their suggested retail prices.

Earlier reports said the resale price maintenance (RPM) system for drugs, cosmetics, and prerecorded music would be abolished, effective April 1993, but the FTC announced April 15 that only prices of some drugs and cosmetics would be liberalized. Meanwhile, the FTC has de-

manded that record companies start reducing tape and CD prices "voluntarily."

The commission has also told record companies to remove price controls on product two years after release, starting this November. Since Japan's record industry is heavily oriented toward new releases, however, this may have only a slight effect on the market.

Sony Music Entertainment (Japan) announced April 15 that between June and November it will release three domestic CDs at a list price of 2,500 yen (\$18.65), in contrast to the usual 2,800-3,000 yen (\$20.89-\$22.39). Other manufacturers are expected to follow suit (Billboard, April 25). Smaller companies, which do not have their own manufacturing facilities, may find their margins squeezed as they try to match the pace set by the majors.

The commission also asked record companies to hold special discount sales of deleted tapes and CDs in order to provide consumers with lower-priced product.

An FTC spokesman says the commission made its decision because of ambiguities in Japan's anti-monopoly law. The statute allows manufacturers to set the list prices of intangible property, such as copyright-related and patented goods, but does not mention CDs, since it was drafted before the introduction of compact discs.

Retailers adhere to these prices, and there is little or no discounting. The system applies only to Japanese-manufactured products—imports can be and are discounted at retail.

Industry observers, however, (Continued on page 89)

5 Are Multiple ASCAP TV-Film Winners

■ BY CRAIG ROSEN

LOS ANGELES—Marc Shaiman, Judy Hart Angelo, Jesse Frederick, Dan Foliart, and Gary Portnoy took home two awards each at the 1992 ASCAP Film & Television Music Awards dinner, held April 20 at the

Beverly Hilton Hotel here.

Shaiman took honors for his scores for "City Slickers" and "The Addams Family," two of the top box-office films of 1991, while Angelo and Portnoy won awards for most-performed TV themes and top-10 series for "Cheers." Frederick took the same

honors for "Full House," while Foliart scored top-10 series awards for "Home Improvement" and "Full House."

This year's black-tie fete also honored David Raksin with the Golden Soundtrack Award. Raksin's more than 100 credits include "Laura," one of the most-recorded film themes of all time, as well as the scores for the films "The Bad And The Beautiful" and "Sylvia," and the TV show "Medical Center."

Participating in the tribute were actress Virginia Mayo, ASCAP president Morton Gould, and composers Henry Mancini, Bruce Broughton, and Elmer Bernstein.

Also honored was the late Georges Delerue, whose credits include "A Little Romance," "Platoon," and "Day For Night."

Recipients of the awards for most-performed songs in motion pictures (Continued on page 95)

ARBS: URBANS REIGN IN NYC; KIIS, KPWR SHARE L.A. LEAD

NEW YORK—For the first time since the early '80s, urban radio controlled more than 10% of New York radio listening as WRKS went 5.2-5.5 in the winter Arbitron ratings to take the market lead from soft AC WLTW (5.8-5.4), and rival WBSL rose 4.4-4.9, its best number in recent years. In other New York news, N/T WINS fell 7.6-7.4 in mornings but reclaimed

the lead in that daypart from WXRK's Howard Stern, whose show went 7.7-7.3.

In Los Angeles, top 40 KIIS—which led the market eight years ago with a 10 share—was tied for the market lead at a 5.0 with resurgent dance outlet KPWR. Album KLOS morning team Mark & Brian continued to lead that daypart, but fell 7.7-6.3 as L.A. Stern outlet

KLSX rose 2.9-3.8 in mornings.

Full Arbitron results for New York, L.A., and 12 other markets can be found in Billboard's radio section, beginning on page 81. Also, effective with this issue, Billboard becomes the first major trade to show five book trends, allowing readers to compare this winter's numbers with the winter '91 figures.

Billboard

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Spanish, Int'l Stars To Light Up Expo, Olympics

■ BY HOWELL LLEWELLYN

MADRID—Spain's music industry is tuning up for the biggest potential audience it will ever have in its own back yard. Hundreds of concerts are being arranged by local pop, rock, and classical stars as part of the cultural programs that accompany the Expo 92 Universal Exposition in Seville, which opened last week and runs through October, and the eight-month Barcelona cultural program that bookends the two-week Summer Olympics in that city.

Meanwhile, international stars are not being neglected. Prince, Elton John, and Frank Sinatra head an impressive list of stars from all corners of the globe who will perform in Seville and Barcelona.

Los 40 Principales, Spain's largest FM radio pop network, is staging some 70 concerts by Spanish acts in Seville's 10,000-capacity open-air Plaza Sony in the Expo 92 complex. Additionally, every one of the 18 million visitors expected at Expo will be able to watch the concerts, thanks to the "Jumbotron," a huge 200-square-meter screen as tall as an eight-story building. The largest ever installed in Europe, the screen is located above a stage housing equipment for 500,000 watts of light and 40,000 watts of sound.

But the Los 40 showcase is a mere drop in Spain's 1992 cultural ocean. An awesome 55,000 different events costing more than \$175 million are scheduled during the 176 days that Expo 92 will be open, 18 hours a day. Some 20,000 artists will be performing in the 13 open-air venues on the site, with classical music and 14 operas predominating in the enclosed venues.

Among the bands and solo acts performing at Expo will be the top-selling artists in Spain, so Spanish record companies are expecting an increase in sales. Marya Meyer, international A&R director at CBS Sony, expects many visitors to snap up local recorded music. "Spain and good

Spanish music will have an even greater magnetic quality than usual this year," she says.

Barcelona, in comparison, is taking a more modest and art-oriented stance, with a mere 150 musical shows scheduled. Many are Spanish and Catalan stars, with flamenco, opera, and classical music at the fore.

Sinatra is set to sing for the first time ever in Barcelona June 3 in the city's bullring. Prince appears July 16 and Elton John July 22, both at the 30,000-capacity Barcelona Football Club ministadium.

Liza Minnelli is lined up for two concerts at Barcelona's Plau de la

(Continued on page 89)



Famous Breakfast. Famous Music Publishing, a division of Paramount Pictures Corp., hosts a breakfast in Hollywood for its Warner/Chappell worldwide affiliates. Shown, from left, are Robert Fead, president/CEO, Famous Music Publishing; Jay Morgenstern, executive VP/GM of Warner/Chappell Music Publishing and president of Warner Bros. Publications Inc.; Joshua Wattles, senior VP, Paramount Pictures; Sidney Herman, executive VP of finance and administration, Famous Music Publishing; and Les Bider, chairman/CEO, Warner/Chappell Music Publishing.

Black Crowes, Iron Maiden Lead Offerings In May

■ BY LARRY FLICK

NEW YORK—Rockers the Black Crowes, Iron Maiden, Midnight Oil, and Kiss lead the parade of artists with new albums in May.

Other key releases will be delivered by Annie Lennox, Lionel Richie, Soul II Soul, Lindsey Buckingham, and the Boys.

On May 12, the Black Crowes follow their breakthrough triple-platinum album, "Shake Your Money Maker," with "The Southern Harmony & Musical Companion" on Def American. Produced by the band with George Drakoulias, the set is said to stick fairly close to the blues-infused rock sound of its debut. The first emphasis track, "Remedy," is already getting heavy album-rock radio airplay. Look for a lengthy tour to commence this summer.

Veteran headbanger Iron Maiden follows 1990's "No Prayer For The Dying" with "Fear Of The Dark" (May 12), the band's second album for Epic. A yearlong tour is slated to start this summer. Album-rock radio will be serviced with "Be Quick, Or Be Dead" in about two weeks.

(Continued on page 89)

Poland Label Gets Warner Pop Product Deal Via Polton Seen Partly As Anti-Piracy Move

NEW YORK—Warner Music International has signed a licensing deal giving Polish distribution rights for titles from all of its nonclassical labels to Polton Records, the Polish subsidiary of Starstream Communications Group, a Houston-based marketing and promotion firm. The deal was made through Warner Music Germany.

"Starstream, via their local company Polton, have an aggressive outlook on the marketing, development, and sales of international repertoire. We believe they will make great strides on behalf of our artists," says Manfred Bormann, Warner Music International VP of licensee administration. "In a market which continues to suffer heavily from piracy, we must be committed to increasing the availability of legitimate product if we hope to complete the ongoing battle against piracy."

Starstream president/CEO Gary Firth notes that most of Warner Music's catalog has not previously been released on CD in Poland. "This is one of the premier music catalogs in

the world, and it's going to be brand-new music on CD in Poland. We feel confident that with our marketing and promotion ability we are going to be able to maximize the catalog," he says.

Starstream is a public company that trades on Nasdaq under the

symbol SCGL. Aside from Polton, it includes two other divisions: Starstream, which does radio promotions, and Tune In Publications, which publishes monthly music magazines geared toward specific radio formats.

TRUDI MILLER

Howard GM Of P'Gram/Island Nashville

NASHVILLE—Douglas Howard has been named GM of the Nashville division of PolyGram/Island Music Publishing Group, effective May 18.

Howard comes to PolyGram/Island from the law firm of Skadden, Arps, Slate, Meagher & Flom in Washington, D.C.

From 1981-88, Howard worked in Nashville for the Hall Clement company, which later became the Welk Music Group. During this period, he received his B.B.A. in music busi-

ness management from Belmont Univ. and his M.B.A. from Vanderbilt Univ. He is completing work on a law degree at George Washington Univ. in Washington, D.C.

During his years with Welk, Howard worked as co-professional manager and studio manager. He was also involved in song-plugging, writer signings, and potential catalog purchases. Welk has since been purchased by PolyGram/Island.

Howard also has been active in Nashville-based music organiza-

tions such as the Country Music Assn., the Nashville Entertainment Assn., and the Nashville Songwriters Assn. Intl.

He will report to Colin Cornish, president of PolyGram/Island Music Publishing Group in Los Angeles. Says Cornish: "I wanted sort of a 'rising star': someone to develop into the role and one who could really make a difference in the ongoing development of the company instead of someone who was already there."

DEBBIE HOLLEY

EXECUTIVE TURNTABLE

RECORD COMPANIES. Peter Munves is appointed senior VP of product development at PolyGram Classics & Jazz in New York. He was director of marketing and planning for Sony Classical Distribution.

Melani Rogers is appointed VP of press and publicity for Epic Records in New York. She was VP of publicity for Arista.

Phil Wild is promoted to VP of business and legal affairs at Arista Records in New York. He was senior attorney in the legal department.

Samuel J. Sapp is named senior director of A&R, black music division for Capitol Records in Los Angeles. He was director of AOR, West Coast for Mercury.

Andre Becker is appointed director of marketing for RCA Victor Red Seal (U.S.) in New York. He was senior product manager for Clairol.

Dave Ross is named national AOR director for the PolyGram Label



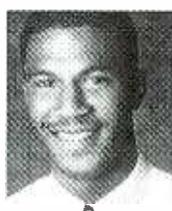
MUNVES



ROGERS



WILD



SAPP



BECKER



ROSS



HIRSCHMAN



KELLIE

Group in Los Angeles. He was national director of AOR promotion at Chrysalis.

Celia Hirschman is promoted to executive director of marketing for A&M Records in L.A. She was national director of product management.

EMI Records Group North America in New York appoints Gillian Kellie senior director of label administration. She was assistant controller for SBK.

Daniel Zucker is named senior director of business affairs for Zomba Recording Company in New York, re-

sponsible for Jive Records and Silver-tone Records. He was senior counsel at Sony Music.

Steve Winn is named director of promotion and product management for London Records in New York. He was sales manager for the Northwest branch of PGD.

Nick Rowe is named GM of Island Records in London. He was marketing director of Phonogram Records.

Michael Lang is appointed director of catalog development for Verve Records in New York. He was regional manager for the Northeast for Poly-

Gram Classics & Jazz.

Virgin Records in Los Angeles promotes Tiffany Darr to director of financial planning and royalties, Andy Hackman to controller, and John Wallace to manager of financial accounting. They were, respectively, manager of financial planning, assistant controller, and financial assistant.

Rod Gunther is named Southeast/Southwest regional sales manager for Mercury in Atlanta, Ga. He was Southeast, Southwest, and Midwest regional sales manager for Chrysalis.

Ron Hewlett is promoted to De-

troit district sales manager for WEA Corp. in Detroit. He was WEA national account executive in charge of the Handleman account.

Bob Goldstone is appointed national sales manager for Capricorn Records in Nashville. He was Western regional marketing and sales director for I.R.S. Records.

Ray Caviano is named national promotion director for Micmac Records in New York. He was national promotion director of Cardiac/Virgin Records.

(Continued on page 74)

Nigel Kennedy Ready To Rock (& Jazz)

■ BY IS HOROWITZ

NEW YORK—Nigel Kennedy may not be telling the whole truth when he says he will no longer play the music of "dead composers" come next January.

After all, the British violinist is forming a string quartet that will include Beethoven in its repertoire. And his ambition to record the solo violin works of Bach at some later time is unambiguous.

But he leaves little doubt that the foot he already has implanted in jazz and rock will be followed by the other as he abandons the life of a classical concert artist.

What impels Kennedy to cross over at age 35, when he is enjoying peak popularity and unprecedented record sales? As he tells it, he has had such a move in mind for a long time.

After parlaying an acquired punk persona and undoubted ability as a violinist into a major career, he stopped accepting new concert engagements. That was two years ago. By the end of this year his diary will at last be clear, except for a few dates in Australia, where he intends to wrap it up.

Kennedy says he will then have the time to work with those jazz and rock musicians who interest him most. And he will have the time to perform and record his own music.

He admits there is risk in reshaping his career at this stage. But he seems to have thought out each step along the way.

"Instinctively and intellectually I know what I have to do," he said in a recent interview here just before three sold-out concerts with the New York Philharmonic. "Hopefully people will get some pleasure from it."



"Instinctively and intellectually I know what I have to do," says classical star Nigel Kennedy of his plans to focus on jazz and rock repertoire.

If giving up a concert schedule of more than 100 dates a year is upsetting to his management, Kennedy's decision does not sit very comfortably with his record company, either. What other artist on EMI Classics' roster can, in a relatively short time, sell more than a million copies of Vivaldi's "Four Seasons" and 100,000 of the Brahms Violin Concerto in Europe alone, even with the all-out promotional and marketing clout devoted to their campaigns?

And in this country, EMI's classical wing, Angel Records, seemed on the verge of elevating him to a new sales plateau. While label executives are reluctant to speculate on how Kennedy's decision will affect sales prospects, their pain is evident.

The fact is, Kennedy has been giving EMI a hard time for a couple of years. He has held back on new recordings just when his cresting career would almost certainly guarantee big numbers for anything he chose to record. To maintain even a vestige of new-release activity, EMI has felt obliged to couple two earlier concerto recordings, the Tchaikovsky and Sibelius, and issue the CD as a "new" recording.

But an apparent accommodation has been reached and new recording activity is on the way. However, Kennedy's insistence that all his recordings now be done with analog equipment, rather than digital, has given EMI another bone to swallow. He can't abide what he describes as digital's false stress on treble, particularly with strings.

Kennedy has been working on jazz and rock projects, and by September he expects to complete one of them. (Continued on page 49)

Stigers Makes Splash On Both Sides Of Atlantic

■ BY HUGH FIELDER

LONDON—Launching a new American artist simultaneously at home and abroad is a tall order, not least because the demands on the act for each market are often mutually exclusive.

But just four months after Curtis Stigers hit the top 10 on the Hot 100 in the U.S. with "I Wonder Why," the single has charted

To develop an artist worldwide, 'it needs to happen without a time lag'

in virtually every European country. Moreover, sales of his Arista debut in the region are at 300,000 units—more than his U.S. tally, so far.

It is a chronology of lightning trans-Atlantic trips, careful release scheduling, and—in one case—a concert promoter's stolen auto. Even as Stigers was making his initial domestic impact last fall, Arista was drawing up plans for a European campaign stretching across the first half of 1992.

"It was always a key component of the game plan to get Curtis over to Europe as soon as possible," says Arista's executive VP, Roy Lott.

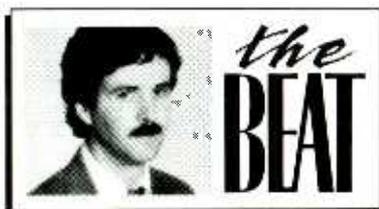
"When we first heard the album, we were convinced we had an artist with the potential to break across the world," he continues. "But if you're going to develop an artist on that basis, then it needs to happen without a time lag. If an act becomes big in one territory and gets used to playing major venues, for instance, they may not be so interested when you tell them it's time to open up another country by playing a series of club dates."

The showcase gig was always going to be a vital part of Stigers' European campaign. Eliza Brownjohn, New York-based international director at Arista, advocated the strategy early on. "I (Continued on page 53)

Chapman Hits With A Bang; A Voice For Young Victims

HER VOICE IS one of the most moving of our time. And Tracy Chapman carries it to a new level of quiet anger on "Bang Bang Bang," the lead track and single from her forthcoming third Elektra Entertainment album, "Matters Of The Heart."

She sings again of the discarded ones who have peopled her songs since "Fast Car" went top 10 in 1988, the hit that turned this young singer/songwriter into a reluctant pop star. But on this song, lacing her lines with



by Thom Duffy

disdain, Chapman takes the perspective of those who distance themselves from the violence tearing cities apart—and the ends they would go to to protect their wealth from an intruder from Subcity.

"If he preys only on his neighbors/Brothers, sisters and friends/ We'll consider it a favor/ We'll consider justice done/ But if he comes for you or me/and we can place a gun in his hand/Bang bang bang/ we'll shoot him dead..."

But as Chapman repeats throughout, "There ain't no place to run to/ain't no place to run."

While Chapman's voice and lyrics compel attention, "Matters Of The Heart" is also her most musically integrated album yet. The co-production by Chapman and Jimmy Iovine beautifully balances the singer's voice and acoustic guitar against subtle but propelling percussion, keyboards, mandolin, bass, and drum, with a stellar cast including percussionists from Peter Gabriel's band, Roy Bittan, Mike Campbell, Randy Jackson,

Larry Klein, Omar Hakim, Tony Levin, and Vernon Reid. The album arrives Tuesday (28).

DATEBOOK: Women In Music presents music attorney Roberta L. Korus discussing management agreements at 6 p.m. Tuesday (28) at New York's Lone Star Roadhouse.

ON THE Beat: The Voiceless Victims Project, which helps children who are victims of war or inner-city life to express themselves

through art and poetry, will benefit from royalties on a new compilation album featuring Rosanne Cash, Mary-Chapin Carpenter, Gloria Estefan, Emmylou Harris, Carole King, Kate & Anna McGarrigle, Laura Nyro, Maura O'Connell, Brenda Russell, Sweet Honey In The Rock, Dionne Warwick, and Deniece Williams. Columbia Records will release "Til Their Eyes Shine (The Lullaby Album)" June 9... "Say What U Want" brings together freedom-themed songs from PolyGram label artists in a benefit disc for Rock The Vote, which will receive \$1 from Mercury Records for each copy sold. The featured acts are Cinderella, Disposable Heroes Of Hiphoprisy, Ed O.G & Da Bulldogs, Gang Of Four, John Mayall, Phranc, the Rainmakers, Michelle Shocked, Simple Minds, Jimmy Somerville, the Soup Dragons, Tears For Fears, Vanessa Williams, and the Wonder Stuff. The release date is June 23.

Tribute Albums A Testament To Heroes Of Acts, Labels

■ BY BARBARA DAVIES

NEW YORK—A recent wave of tribute albums shows another side of recording artists and label executives; whether they create rock'n'roll or market it, they're still fans of it, too. Ask any of them why the genre is booming and they say the albums are fun to make.

Bill Bentley, a senior publicist at Warner Bros., jumped at the chance to compile "Where The Pyramid Meets The Eye," a 1991 Sire Records project dedicated to the songs of his hero, '60s psychedelic musician Roky Erickson. Acts including ZZ Top, the Butthole Surfers, R.E.M., and Jesus & Mary Chain lent their interpretations.

"Roky is the greatest I ever heard. Making this album was the dream of a lifetime," Bentley says. "The artists were so pleased to be able to cut a Roky song, and it was great to watch their excitement. Getting the tapes was like Christmas 22 times."

The most successful current example of the tribute-album genre is "Two Rooms: The Songs Of Elton John And Bernie Taupin" on Polydor Records, which has gone platinum since its release last fall. Superstars who sang on the disc describe it as a labor of love, acknowledging their debt to John and Taupin.

While the albums are fun, they undoubtedly make business sense, too. For independent labels, the projects often profile large numbers of new and unknown bands. For major labels, the compilations both showcase their artist and often bring in dollars for social causes.

Arista GM/VP Roy Lott, who

worked on "Dedicated," a Grateful Dead tribute, says that project's goal was to raise the profile of the members of the Grateful Dead as songwriters. A percentage of profits from the album, which has sold about 375,000 copies to date, goes to The Rainforest Action Network and other groups.

THE LAWYERS STEP IN

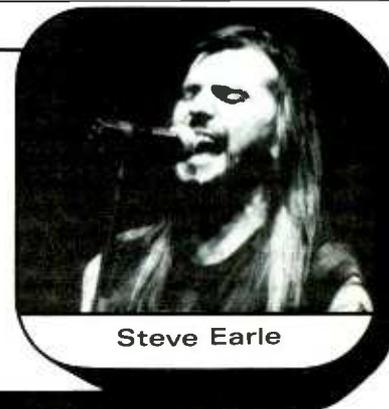
But despite the genre's proliferation, it has its stumbling blocks. Large rosters create "an amazing amount of paperwork," says Bogus Records president Carl Grefenstette, whose tribute to Sonny Bono, "Bonograph," involved 16 acts, including Peter Holsapple, the Flat Duo Jets, and Ben Vaughan (who reportedly even has "Sonny Bono" written on his guitar).

Bruce Duff at Triple X Records in Los Angeles says even after the paperwork clears, there are lawyers ready to step in. "The bands call up (Continued on page 57)

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Steve Earle

Rock Honors Go To Extremes In Boston

■ BY GREG REIBMAN

BOSTON—The rockers outmuscled the rappers at the sold-out sixth annual Pepsi Boston Music Awards April 14, with top honors going to Extreme over the heavily favored Marky Mark & the Funky Bunch.

Extreme, winner of last year's rising star trophy, took home five awards, including the coveted act-of-the-year honor plus outstanding pop single for "More Than Words" and outstanding rock single for "Hole Hearted." Marky Mark was nominated in 11 categories but was shut out of most of the major awards, receiving three trophies, including outstanding pop album for "Music For The People."

Remaining top honors—presented during a three-hour ceremony at the

glitzy Wang Center for the Performing Arts here—went to hard-rock hero Aerosmith, outstanding-rock-band winner for the sixth straight year, and Stacy Earl, who picked up the Diet Pepsi "Uh Huh" Rising Star Award.

Acts receiving two trophies each included rap act Ed O.G. & Da Bulldogs, folk singer Patty Larkin, and the ska-punk act Mighty Mighty Bosstones. Meanwhile, Bonnie Raitt was once again recognized as outstanding female vocalist, and the Neighborhoods, despite a 10-year career, received the outstanding-debut-rock-album award for "The Neighborhoods."

Event organizer Avery-Gold Productions also chose to honor native son James Taylor by inducting him into its Hall of Fame. Taylor, who

also won the outstanding-male-vocalist award, was lovingly introduced by his sister, singer Kate Taylor. After a few aw-shucks-type thank-yous, Taylor treated the crowd to a crisp rendition of his "Sweet Baby James."

Other notable performers included Mark, who once again let the world see his boxers; Earl, who stripped down to her bra; and a howling Barence Whitfield & the Savages, who raised the room's temperature a few degrees without removing anything.

The event also swayed from its usual focus on Boston acts by presenting a special-recognition award to Texas native Don Henley. Henley was recognized for his efforts to block construction in the historic Walden Woods in Concord, Mass., including the "Walk For Walden

(Continued on page 19)

Ed Murphy Details Ways To Battle Copyright Erosion

THE ISSUE: Nipping copyright erosion in the bud.

The speaker: Ed Murphy, president and CEO of the National Music Publishers Assn. and The Harry Fox Agency Inc.

The place: the monthly gathering of the music and performing arts unit of B'nai B'rith in New York April 6.

"Too many times in the past, songwriters and music publishers have waited for technologies to take hold before analyzing their potential negative impacts, at which point of course it was often too late to implement protections.

"The speed of today's technological innovations must be matched by an increased sophistication in the creative

and copyright communities, because a working knowledge of new technologies by music publishers and creators increases the chances for profiting from them. As such, we must endeavor to always stay at least one step ahead."

To back up this contention, Murphy noted that "one reason why our digital audio home recording royalty proposal [The U.S. Audio Home Recording Act, now before Congress] has been so well received on Capitol Hill is that the introduction of the legislation preceded the widespread consumer distribution of the new technology. The importance of analyzing the potential threat to intellectual property rights posed by each new technology prior to its public introduction must be underscored. Consumer pressure on our elected representatives to favor the protection of technology over intellectual property becomes overwhelming once such technology is widely available to the public. At that point, it is often too late for creators, copyright owners, and other intellectual-property rights holders to secure needed legislative protections."

Murphy noted that the U.S. Audio Home Recording Act was drafted to encompass existing and future digital audio recording technologies.

Murphy also had some upbeat news on mechanical royalty collections in 1991 and the first quarter of this year. Collections in 1991 increased 10%, including an increase in audit collections of 43%. For this year's first quarter, Murphy reported an "upward momentum on a percentage basis over last year's figures, representing what I believe is a good economic omen.

"Whether this turnaround in the economy is sustainable is open to question, but it certainly represents a favorable trend for our industry as it strives for market expansion."

ON THE ROAD: Richard Kaye hopes to develop co-publishing/independent production ties in Nashville for his Beverly Hills, Calif.-based

Richard Kaye Productions during a visit to the city April 20-May 1. Kaye, celebrating his 25th year in the business and son of veteran lyricist Buddy Kaye, controls some 200 songs recorded by the likes of Bonnie Raitt, the Pointer Sisters, Genesis, Lita Ford, and Todd Rundgren. He is working out of the Spence Manor during his Nashville stay.

THE 1'S THAT CHEER: Zomba Music Publishing has had its hottest streak to date, with song representation on a number of chart-leading

albums, reports David Renzer, VP/GM. They include albums by Def Leppard (The Billboard 200), Gerald Levert (R&B), and

Wynonna Judd (country), and Vanessa Williams' No. 1 single, "Save The Best For Last," written by Williams and Zomba writer Wendy Waldman. Zomba has country singles by Collin Raye and Sammy Kershaw, and albums by Michael Jackson and Bryan Adams and the upcoming Bobby Brown album also feature Zomba songs. Add another 30 albums with more Zomba material, notes Renzer.

As part of 1992 expansion, Renzer notes the purchase of Zomba's own building in Nashville, which will house publishing as well as a 24-track recording studio, and the addition of more personnel in New York and Los Angeles.

BESIDES THE SONGS, which, ironically, can rate high on the sensitivity scale even when they invoke laughter, contemporary folk artist/writer Christine Lavin has some unusual advice to her fans who purchase the new 16-song collection "The Christine Lavin Songbook" from Cherry Lane Music (\$17.95).

"If you have heard some of these songs on my albums [for Philo Records] you might notice that some lyrics are slightly changed," writes Lavin. "That's because that happens as part of the songwriting process. As you sing these songs you might want to change the lyrics here and there, to make them more personal for you. Go right ahead. Have fun with them."

This informality is carried through in the rest of the book, including a family photo spread. Lavin had two sold-out performances at New York's Bottom Line April 24 and 26.

PRINT ON PRINT: The following are the best-selling folios at Cherry Lane Music:

1. Metallica, Metallica
2. Bonnie Raitt, Luck Of The Draw
3. Mr. Big, Lean Into It
4. Richard Marx, Rush Street
5. Van Halen, For Unlawful Carnal Knowledge



by Irv Lichtman

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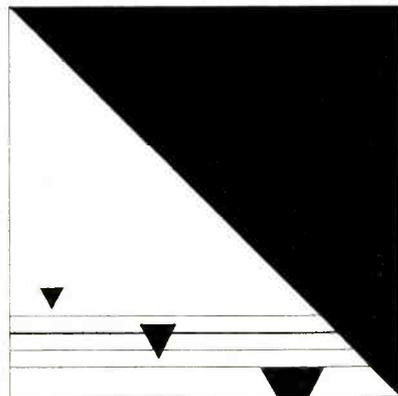
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Artists & Music

Motor City Awards In Gear Chisel Brothers Top Debut Event

BY GARY GRAFF

DETROIT—Bob Seger, Alice Cooper, Smokey Robinson, Ted Nugent, and Was (Not Was) were among the major national acts who turned out for the first Motor City Music Awards, staged April 12 at the Music Hall Center in downtown Detroit. The ceremony's 38 awards—chosen

by Detroit music industry figures—covered all forms of music, from rock to classical, and a public vote determined awards for radio stations, DJs, clubs, and concert venues.

Among the event's highlights were the first performances of Was (Not Was)'s 1992 world tour; Nugent's irreverent (and unprintable) acceptance speech for outstanding national rock/pop single; members of the Silver Bullet Band bowing down and chanting "We are not worthy" à la "Wayne's World" after being introduced by Cooper; and the stage debut of the DBGs, a Detroit rap group recently signed to Hammer's Bust It/Capitol label.

The Detroit band the Chisel Brothers were the evening's leading recipient, taking three trophies. Bob Seger & the Silver Bullet Band and gospel act BeBe & CeCe Winans received two each.

The winners are as follows:
Outstanding national rock/pop album: "The Fire Inside," Bob Seger.
Outstanding national rock/pop single: "High Enough," Ted Nugent.
Outstanding local rock/pop recording: "Idylls," Missionary Stev.
Outstanding local rock/pop act: D.C. Drive.

Outstanding national R&B album: "Jungle Fever," Stevie Wonder.
Outstanding national R&B single: "Kissing You," Keith Washington.
Outstanding local R&B recording: "City Of Boom," Detroit's Most Wanted.
Outstanding local R&B act: Chisel Brothers.

Outstanding rap act: E-Sham.
Outstanding dance/techno act: Derrick May.

Outstanding jazz recording: "Tho," Earl Klugh.

Outstanding jazz ensemble: Straight Ahead.

Outstanding jazz artist: Alexander Zonjic.

Outstanding world music artist: Earth Island Orchestra.

Outstanding blues recording: "The Chisel Brothers," Chisel Brothers with Thometta Davis.

Outstanding blues ensemble: Chisel Brothers.

Outstanding blues artist: Jim McCarty.

Outstanding country act: Crystal Mountain.

Outstanding folk act: Chenille Sisters.

Outstanding gospel recording: "Different Lifestyles," BeBe & CeCe Winans.

Outstanding gospel choir: Thomas Whitfield Company.

Outstanding gospel soloist, duo, or group: BeBe & CeCe Winans.

Outstanding orchestra: Detroit Symphony Orchestra.

Outstanding classical small ensemble: Detroit Chamber Winds.

Outstanding instrumental: Don Baker.

Outstanding classical vocalist: Ernestine Nimmons.

Outstanding producer: Don Was.

Outstanding studio: Pearl Sound.

Motor City musician of the year: Bob Seger.

Favorite radio station: CIMX.

Favorite radio personality: Dick Purtan.

Favorite club DJ: Darrin Sevine.

Favorite club: Industry.

Favorite concert venue: The Palace.

Board of Directors Awards: Lifetime Achievement Awards—Smokey Robinson, Rodalle Trombley, Howard "Louie Blue" Armstrong; Board of Directors Award, The Metro Times.

ARTISTS IN CONCERT

**HAMMER
 JODECI
 BOYZ II MEN**
*Charlotte Coliseum
 Charlotte, N.C.*

IMPATIENT FANS probably wondered if they could have watched Hammer's CBS-TV special at home before going to this April 3 show. The 7:30 p.m. concert was delayed nearly two hours due to production snags. Still, when the lights dimmed for this third stop on Hammer's Too Legit World Tour, the restless, capacity crowd had turned festive, with chants of "Hammer!" shaking the arena. Then a swell of massed keyboards and blaring horns sounded while a pair of 30-foot video screens flashed, marking Hammer's entrance to "Let's Get It Started."

A 90-minute set of pure entertainment followed, albeit one not without its problems. Despite maximum visual appeal—Hammer's costume changes, elaborate lighting effects, and trademark ensemble dancing—occasional lags between songs broke the pace. Also, the late start caused the crowd, evenly mixed among adults, teens, and

children, to thin by 1 a.m. No one seemed to care if Hammer would come back and encore with "Too Legit To Quit" as they were busy quitting the arena.

At any rate, when things clicked, they clocked, most notably on up-tempo numbers such as "Turn The Mutha Out," "This Is The Way We Roll," and megahit "U Can't Touch This." A midset revival-style interlude of "Pray" and "Do Not Pass Me By" elicited some of the wildest dancing in the aisles and the longest, loudest cheers.

With musicians, singers, dancers, and rappers constantly in motion, the stage show was like having a crack-funk band backing a gospel choir while a cadre of "Soul Train" veterans indulged its flashiest choreography. Hammer himself was at his best on his faster raps. When a backup singer took a solo, the contrast only spotlighted his vocal limitations.

Opening the show were abbreviated sets from Boyz II Men and Jodeci (with Oaktown's 3.5.7 bumped due to the late start). The gospel-tinged a cap-
(Continued on next page)

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AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
HARRY CONNICK JR.	The Paramount New York	March 19-21, 23-24, 26-28, 30-31, April 2-4, 6-7	\$3,287,399 \$42.50/ \$32.50/ \$27.50	83,310 sellout	MSG Entertainment
U2 THE PIXIES	Los Angeles Sports Arena Los Angeles	April 12-13	\$792,300 \$25	31,692 sellout	Avalon Attractions
VAN HALEN BABY ANIMALS	St. Louis Arena St. Louis	April 15	\$370,414 \$22	17,080 sellout	Contemporary Prods.
VAN HALEN BABY ANIMALS	Target Center Minneapolis	April 17	\$350,800 \$32.50/ \$22.50	14,744 sellout	Jam Prods. Company 7
BRYAN ADAMS THE STORM	Spectrum Philadelphia	April 3	\$268,950 \$19.50/ \$9.33	14,148 sellout	Electric Factory Concerts
OZZY OSBOURNE UGLY KID JOE	Irvine Meadows Amphitheatre Irvine, Calif.	March 28	\$256,637 \$16.50	15,000 sellout	Avalon Attractions
CAMILO SESTO	The Paramount New York	April 12	\$211,300 \$39.50/ \$35	5,502 sellout	Productions Ser-ita
VAN MORRISON	Berkeley Community Theatre Berkeley, Calif.	April 16-18	\$204,010 \$30/ \$25	10,496 sellout	Great American Music Hall Presents
VAN HALEN BABY ANIMALS	Barton Coliseum, Arkansas State Fairgrounds Little Rock, Ark.	April 8	\$200,000 \$20	10,200 sellout	PACE Concerts
REBA MCENTIRE SAWYER BROWN AARON TIPPIN	Knickerbocker Arena Albany, N.Y.	April 17	\$199,407 \$19.50	10,226 sellout	Starstruck Promotions

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Laura Stroh, (615)-321-4254.

NEWSLINE

Metropolitan's New Stowe Venue Will Cater To 'Upscale' Events

Metropolitan Entertainment is opening a new summer amphitheater at the Stowe Mountain Resort in Vermont, 30 miles east of Burlington, with 5,000 reserved seats, plus lawn capacity. Metropolitan VP Keith Beccia says the company will co-promote shows with Burlington's All Points Booking, featuring "upscale offerings with no metal or hard rock."

Liss Rejoins NACPA As Exec Director

Ben Liss has rejoined the North American Concert Promoters Assn. as its executive director, replacing Carl Freed, who leaves to become president of Entertainment Advertising Associates in New Jersey. Among Freed's clients are Metropolitan Entertainment and the Ritz nightclub in New York. Liss previously held the executive director post at NACPA when the association was formed, leaving two years ago for the presidency of Ticketron. Since Ticketron's sale in 1990, Liss has been a business consultant overseas.

ROCK HONORS GO TO EXTREMES IN BOSTON

(Continued from page 16)

Woods" held two days earlier, which drew 6,000 people and raised \$100,000.

Noticeably missing from the winners' circle were New Kids On The Block. The group had dominated the event in the last few years (even their parents were mobbed by screaming fans). This time, New Kids did not win any awards and its members were able to hobnob with friends in the crowded Wang Center lobby without drawing anything more than the occasional autograph seeker.

With the exception of the Hall of Fame award and the Henley recognition, which were chosen by organizers, the awards were selected by a 50-50 mix of fan and industry balloting.

The winners were as follows:

Act of the year: Extreme.
Diet Pepsi "Uh Huh" Rising Star Award: Stacy Earl.

Outstanding rock band: Aerosmith.
Outstanding rock album: "Abort," Tribe.
Outstanding rock single: "Hole Hearted," Extreme.

Outstanding debut rock album: "The Neighborhoods," the Neighborhoods.

Outstanding pop album: "Music For The People," Marky Mark & the Funky Bunch.

Outstanding pop single: "More Than Words," Extreme.

Outstanding song/songwriter: "More Than

Words," Gary Cherone & Nuno Bettencourt (Extreme).

Outstanding female vocalist: Bonnie Raitt.

Outstanding male vocalist: James Taylor.

Outstanding local rock band: Mighty Mighty Bosstones.

Outstanding new local rock band: Cliffs Of Dooneen.

Outstanding hard rock/metal band: Seka.

Outstanding club band: Heavy Metal Horns.

Outstanding rock album (indie label): "Devil's Night Out," Mighty Mighty Bosstones.

Outstanding debut rock album (indie label): "The Dog Went East, And God Went West," Cliffs Of Dooneen.

Outstanding rock single (indie label): "Where'd You Go?," Mighty Mighty Bosstones.

Outstanding song/songwriter (indie label): "Grace In Gravity," Jonatha Brooke (The Story).

Outstanding local female vocalist: Carol Noonan (Knots And Crosses).

Outstanding local male vocalist: Barrence Whitfield.

Outstanding video: "Sweet Emotion," Aerosmith.

Outstanding video (indie label): "Diggin' A Hole," Bim Skala Bim.

Outstanding R&B album: "WBBD—Boot City!," Bell Biv DeVoe.

Outstanding R&B single: "Good Vibrations," Marky Mark & the Funky Bunch.

Outstanding debut R&B album: "Music For The People," Marky Mark & the Funky Bunch.

Outstanding local R&B/pop act: Classic Example.

Outstanding rap act: Ed O.G. & Da Bulldogs.

Outstanding rap album: "Life Of A Kid In The Ghetto," Ed O.G. & Da Bulldogs.

Outstanding new rap act: Smoov Wit Da Ruffness.

Outstanding jazz act: Pat Metheny Group.

Outstanding jazz album: "Secret Stories," Full Circle.

Outstanding local jazz act: Myanna.

Outstanding jazz album (indie label): "Love Comes And Goes," Rebecca Parris.

Outstanding jazz vocalist: Rebecca Parris.

Outstanding Latin act: Flor De Cana.

Outstanding folk act: Patty Larkin.

Outstanding folk album: "Tango," Patty Larkin.

Outstanding reggae/ska act: Bim Skala Bim.

Outstanding country act: John Lincoln Wright & the Sour Mash Boys.

Outstanding Irish/Celtic act: Johnny Cunningham.

Outstanding blues act: Chris Smither.

Outstanding world music act: Boogaloo Swamis.

Outstanding producer: Michael Bivins.

Outstanding instrumentalist: Nuno Bettencourt (Extreme).

Hall of Fame Award: James Taylor.

Special Recognition Award: Don Henley for the Walden Woods Project.

ARTISTS IN CONCERT

(Continued from preceding page)

pella stylings of the Motown group combined wonderfully with steamier elements of classic soul, and Bell Biv DeVoe's Michael Bivins came out to reprise his rap on "Motownphilly."

If Boyz II Men pushed the many young ladies in attendance to the brink, hometown hero Jodeci took them over and beyond. Squeals filled the air throughout an energized 20 minutes worth of traditional R&B spiced with hip-hop moves and "spontaneous" raps that followed. Boyz II Men, guests Kid 'N Play, and four female dancers joined the quartet during a well-deserved encore of "Gotta Love." All the hits from its MCA debut, "Forever My Lady," were performed and the group's status among its friends and family in attendance most certainly increased.

FRED MILLS

In the May issue of **Musician** ... **Lyle Lovett hangs around a graveyard**

Tracy Chapman talks jazz and poetry **Sir Mix-A-Lot**

says sue the police **Sophie B.**

Hawkins improvises **Tori**

Amos fills her belly **Roger**

Waters recalls his early years

Charlie Rich gives a piano lesson **And we talk about drugs,**

God and creativity with **George Harrison,**

Eric Clapton, Ringo Starr,

Peter Gabriel, Ice-T,

Joni Mitchell, Sinéad

O'Connor, Don Henley,

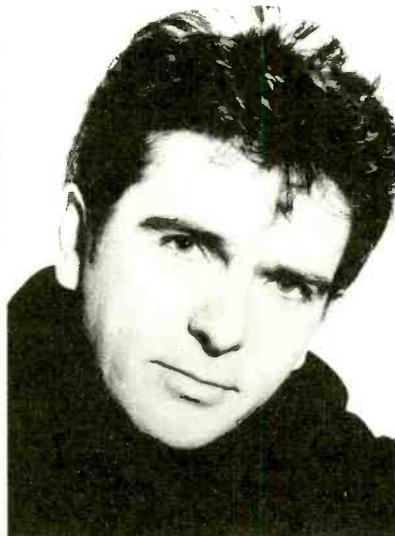
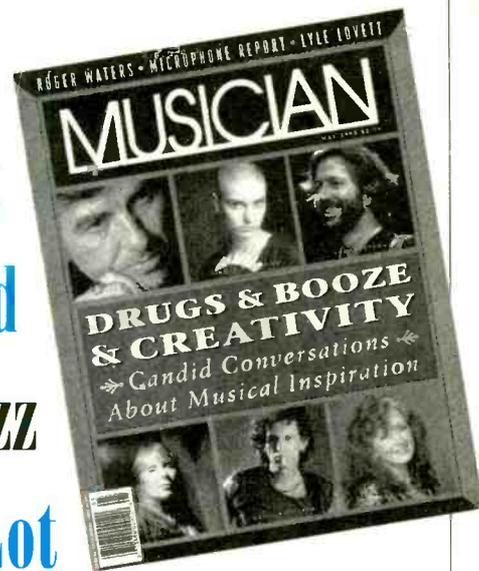
Bonnie Raitt, Branford

Marsalis, Phil Collins and Keith Richards

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MUSICIAN



Malaco Earns Fans Sans Fanfare Has Been Steady R&B, Gospel Presence

BY JANINE McADAMS

NEW YORK—While other independent record companies make a splash with colorful ad campaigns, record-breaking sales numbers, or big distribution deals with major record companies, Jackson, Miss.-based Malaco Records just keeps rolling steadily along. Quietly.

And that's the way owners Tommy Couch, Wolf Stephenson, and Stewart Madison like it. Having carved out a niche in blues, traditional R&B, and black gospel—genres that mostly attract black adult buyers—26-year-old Malaco has consistently maintained a presence on the sales-based R&B and gospel albums charts without a lot of fanfare.

Currently, veteran Bobby "Blue" Bland's "Portrait Of The Blues" is riding comfortably at No. 56 on the Top R&B Albums chart. Bland's last album, "Midnight Run," was nominated for a Grammy; the artist was inducted into the Rhythm & Blues Foundation's Hall of Fame. The roster also includes Johnnie Taylor, who recently lodged "I Know It's Wrong But I Just Can't Do Right" at No. 60 on the albums chart; Denise LaSalle; Dorothy Moore; Shirley Brown; Lattimore; and Little Milton, among others.

Malaco purchased gospel's Savoy label in 1987; together with Savoy, Malaco's gospel presence is even stronger. Currently charted are the Mississippi Mass Choir, Shun Pace Rhodes, the Rev. T Wright & the Chicago Interdenominational Mass Choir, Dorothy Norwood & the Northern California GMWA Mass Choir, the Rev. James Cleveland & the L.A. Gospel Messengers, the Rev. Benjamin Cone Jr. & the Mississippi Mass Choir, the Gospel Music Workshop Of America, and the Bright Star Male Chorus.

"We still do good music that's really music," says Couch, the label's president. "We still worry about songs and how artists sound. We don't always sell a million, but every record we put out is basically successful."

IN THE BEGINNING . . .

At the Univ. Of Mississippi in the '60s, Couch and Stephenson booked bands for student union events. Fans of Southern rock, R&B, and Carolina beach music, the two immersed themselves in the local music scene. After graduation, Couch continued to book events part-time and eventually parted with his brother-in-law, who later left the company, to run a studio in their hometown of Jackson. Stephenson, who like Couch had studied pharmacology, joined later.

Scouting out some of the more popular groups they had booked at Ole Miss, they signed and recorded a couple of R&B and blues artists, as well as some country acts, and rented the studio out as often as they could. "Anything to keep the doors open," says Stephenson.

Their break came in the 1970, when "Barefootin'" producer Wardell

Querzogue decided his native New Orleans studios were not dependable enough for some new projects he wanted to record and opted to record in "Chimneyville," a Civil War nickname for Jackson that became the name of Couch and Stephenson's production company. Querzogue brought session players and artists to Jack-

We don't always sell a million, but every record we put out is basically successful

son, and King Floyd's "Groove Me" and Jean Knight's "Mr. Big Stuff" were recorded in one session. "Groove Me" was licensed to Atlantic, and "Mr. Big Stuff" to Stax a year later; both were gold-certified No. 1 R&B hits.

Malaco faltered again until 1975, when it released Dorothy Moore's "Misty Blue," which sold more than 2 million copies. "No one wanted to put it out, but we had to—we were virtually starving to death," says Stephenson. Not able to handle the enormous demand for the record, Malaco made a pressing & distribution deal with Miami-based TK Records. In the same year, the label recorded the Jackson Southernaires and began to expand into gospel.

In 1978, another college buddy—Madison—came aboard to handle business affairs.

The company didn't have another big hit until 1980, when blues veteran Z.Z. Hill released his second Malaco album, "Down Home." When the title track began getting airplay, Malaco decided not to release a commercial single. That decision helped the album to sell more than 500,000 copies and to ride Billboard's R&B albums chart for more than 100 weeks. The album was an unprecedented success for a label where 150,000-200,000 units sold is a success. (Unfortunately, Hill died in 1984, at the height of his career.)

All three partners attribute much of that success to veteran black promotion man Dave Clark. Clark, who had worked records since the '50s at Duke Records, soul music giant Stax, and then TK, joined in 1980 and convinced Hill to sign. He then worked "Down Home Blues" to the radio stations and retailers, building Malaco's network of contacts through the force of his personality. The Hill record and Clark's reputation attracted other artists to the fold, especially during an era when many older artists found themselves dropped from major-label rosters or signed to dying labels.

"Clark helped as a person, not just as a promotion man," says Madison. "The artists trusted Dave. A lot of the artists who are here would not have been here except for him."

The artists Clark attracted continue with the company today. And the reason is the person-to-person

contact. "We were able to give them a quick avenue for getting their product out. If they want to see their sales figures, they could just walk in and ask questions. The bureaucracy is not present here," says Stephenson.

GRASS-ROOTS PROMOTION

Malaco has survived within its niche by keeping overhead low and doing all production in-house. Stephenson, who serves as VP/chief engineer/producer, goes over songs with Couch and the artists, gathers the session musicians, records the acts himself in one of the two studios the company owns, and registers the music with one of their publishing companies. The budget for a new album hovers around \$40,000. "We do our own distribution, we have our rec-

(Continued on page 37)



Roses For Robyn. Cardiac Records artist Robyn Springer gets roses and a hug from Profile rapper Special Ed at a recent Cardiac luncheon celebrating the release of her single, "Forever & Ever." The second single will be the album's title track, "Makin' Moves."

Chorus Of Stars Sings 'Hallelujah' Production Is Showpiece Of Updated 'Messiah' Set

HALLELUJAH! A contemporary version of Handel's "Hallelujah" from the masterwork "The Messiah," conducted by Quincy Jones and produced by former Take 6 member Mervyn Warren, is to be recorded with an all-star choir Tuesday (28) at the A&M Studios in Hollywood. The brainchild of Gail Hamilton, manager of Take 6, and producer/manager Norman Miller, the production is the showpiece of "Handel's Messiah: A Soulful Celebration," an updated, all-star version of Handel's masterwork that will feature a host of gospel and R&B artists. The Warner Bros. recording of the Handel work, which celebrates its 250th anniversary this year, will in part benefit the Children's Defense Fund. A PBS documentary and a 1993 tour are also in the offing.

Hamilton says the idea was not completely original: A "Young Messiah" concert tour had been undertaken by Christian music stars, including Sandi Patti, Steven Curtis Chapman, Sheila Walsh, and others. "Norman Miller, the tour manager, came to me and said that because 'The Messiah' is a spiritual project, black artists performing it would be interesting," says Hamilton, who is co-executive producer with Miller. "So he came to me looking for artists who might be involved." Among those who signed up for the "Hallelujah" chorus: Stevie Wonder, Edwin Hawkins, Al Jarreau, Jeffrey Osborne, Dianne Reeves, Chaka Khan, Take 6, En Vogue, Sounds Of Blackness, Gladys Knight, Tevin Campbell, Patti Austin, and Sandra and Andrae Crouch. Other sections of "The Messiah" will be performed by the Yellowjackets, Vanessa Bell Armstrong, the Boys Choir Of Harlem, the Winans, Joe Sample, Herbie Hancock, Howard Hewett, Siedah Garrett, Dizzy Gillespie, Patti LaBelle, BeBe & CeCe Winans, and producers Tommy LiPuma, George Duke, and Gary Hines.

"The first thing that hit me about the 'Hallelujah' chorus was Quincy's 'We Are The World,'" says Hamilton. "I knew he could bring artists together, not just contemporary Christian artists, but secular artists as well." Hamilton adds that what also intrigued her about "The Messiah," which explores the life of Jesus Christ, is that its first performance in Ireland in 1742 was also as a

charitable endeavor. "People might think we're treading on something sacred," she says, "but the chorus has been performed more than any other masterwork. What composer wouldn't want his music to be performed long after he's gone?" No release date has been set as yet.

AID FOR AIDS: A host of performers and celebrities will gather Saturday (2) for the second annual "Divas: Simply Singing!," an evening of entertainment to benefit the Minority AIDS project. Earvin "Magic" Johnson is the honorary chair of this charity event, which takes place at 7:30 p.m. at the Masonic Temple, 4357 Wilshire Blvd., in Los Angeles. The event includes a prereception and a postperformance Mambo Party. Singer Dionne Warwick will receive the DIVA award from producers Sheryl Lee Ralph and singer/songwriter David Coury for her commitment to fighting AIDS. Among the performers will be Jody Watley, Sandra Bernhard, Cherrelle, Siedah Garrett, Marla Gibbs, Lalah Hathaway, Marva Hicks, Evelyn King, Jennifer Lewis, Darlene Love, Monie Love, Teena Marie, Marilyn McCoo, Stephanie Mills, Sheryl Lee Ralph, Sandra Reaves-Phillips, Roxanne Reese, Liz Torres, and Mary Wilson. Tickets are \$250, \$50, \$25, and \$15. Call The Marketing Group at 310-393-5505.

THE FIFTH ANNUAL ESSENCE AWARDS, taped April 10 at New York's Paramount for broadcast in May, celebrates the contributions and achievements of outstanding African-American women. This year's honorees included performers Gladys Knight, Nancy Wilson, Debbie Allen, and Maya Angelou; also honored were community activist Bertha Gilkey, Children's Defense Fund president Marian Wright Edelman; educator Dr. Georgia McMurray; and Dr. Betty Shabazz, widow of the late Malcolm X. Hosted by Denzel Washington and Oprah Winfrey, the program also featured performances by En Vogue, Kid N' Play, Bill Cosby, Phyllis Hyman and Melba Moore, Dance Theatre Of Harlem, Tracie Spencer, BeBe & CeCe Winans, and others. This is a worthy and uplifting event, although the fact that

(Continued on page 37)



by Janine McAdams



TERRI ROSSI'S RHYTHM SECTION

AT THE TOP: "Don't Be Afraid" by **Aaron Hall** (SOUL) remains at No. 1 for the second week, holding "Goodbye" by **Tevin Campbell** (Qwest) out of No. 1 by a slim margin. Next week, if radio holds, "Goodbye" has a good chance to get Campbell another No. 1. "All Woman" by **Lisa Stansfield** (Arista) has reports from 94 stations, including No. 1 reports from three: WRKS New York; WBSK Norfolk, Va.; and WENN Birmingham, Ala. "Why Me Baby?" by **Keith Sweat** (Elektra) has reports from 95 stations. Four stations give No. 1 listings: WPGA Macon, Ga.; WJMI Jackson, Miss.; KMJJ Shreveport, La.; and KMJQ Houston. It has top five reports from 51 stations. "Live And Learn" by **Joe Public** (Columbia) gains points but gets pushed back 3-5. It has reports from 91 stations. "My Lovin' (You're Never Gonna Get It)" by **En Vogue** (Atco/EastWest) gains WBLS at No. 27, for a total of 97 stations. It is No. 1 at WPLZ Richmond, Va. "Jump" by **Kris Kross** (Ruffhouse) has reports from 82 stations, gaining four: WJJS Lynchburg, Va.; WEUP Huntsville, Ala.; WIZF Cincinnati; and WKKV Milwaukee. It is No. 1 at KJMZ Dallas; WGZB Louisville, Ky.; and WOWI Norfolk. "Make It Happen" by **Mariah Carey** (Columbia) also gets pushed back despite a point gain. It is No. 1 at WXYV Baltimore and KJLH Los Angeles. On the monitored chart it increases in actual airplay and moves up 6-3. It now has airplay on all 63 of the monitored stations.

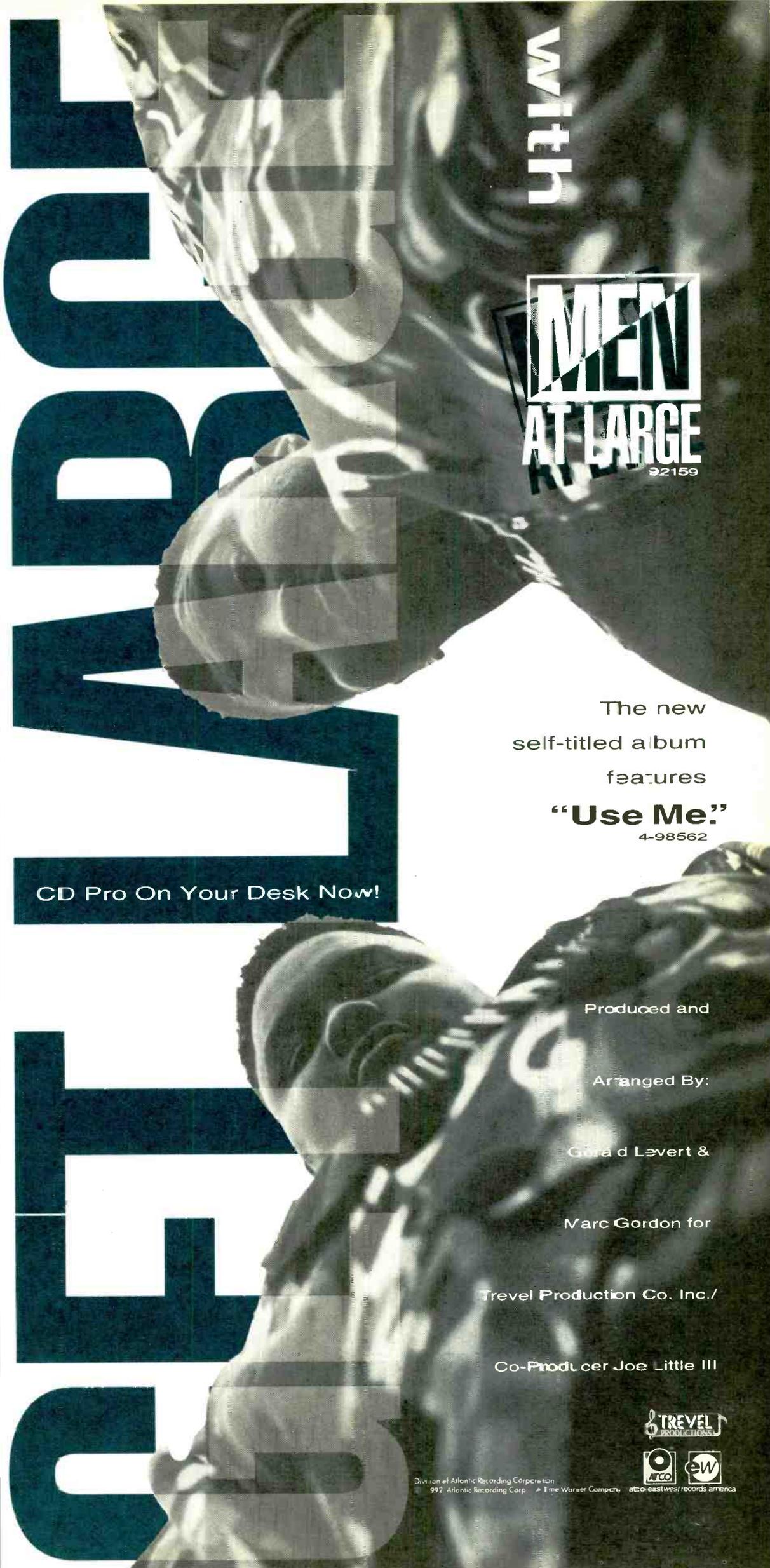
TALE OF TWO CHARTS: "Do It To Me" by **Lionel Richie** (Motown) debuts at No. 44 on the Hot R&B Singles chart with reports from 88 stations. On the monitored chart, it also makes a strong debut at No. 23, reflecting airplay on 57 stations. Two records on the monitored chart that had been bulleted last week gain points, yet both get pushed back by records receiving more airplay: "Still In Love With You" by **Meli'sa Morgan** (Pendulum) gains exposure on five new stations for a total of 60, while "School Me" by **Gerald Levert** (Atco/EastWest) is on 59 stations, gaining one this week. "Baby Hold On To Me" by Gerald Levert has proven itself to be extremely radio friendly and it moves up on the monitored chart 10-7. It gains one station and is again getting airplay on all of the monitored stations.

OOOPS AGAIN: On the monitor, "Goodbye" by Tevin Campbell (Qwest) falls 8-14. This decrease in airplay is a result of stations switching to a new mix of the tune that was not encoded into the R&B monitor's library.

Billboard. R&B Radio Monitor™

Compiled from a national sample of monitored R&B radio stations by Broadcast Data Systems. 63 R&B stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot R&B Singles chart, which uses playlists, rather than monitored airplay. ○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

T. WK.	L. WK.	WKS. ON	TITLE ARTIST (LABEL)	T. WK.	L. WK.	WKS. ON	TITLE ARTIST (LABEL)
①	1	5	MY LOVIN' (YOU'RE NEVER...) EN VOGUE (ATCO EASTWEST) 3 wks. at No. 1	21	16	5	STAY JODECI (UPTOWN/MCA)
2	2	5	REMEMBER THE TIME MICHAEL JACKSON (EPIC)	22	28	5	SOMETIMES IT'S ONLY LOVE LUTHER VANDROSS (EPIC)
3	6	5	MAKE IT HAPPEN MARIAH CAREY (COLUMBIA)	23	—	1	DO IT TO ME LIONEL RICHIE (MOTOWN)
4	11	5	COME & TALK TO ME JODECI (UPTOWN/MCA)	24	23	5	IT'S O.K. BEBE & CECE WINANS (CAPITOL)
5	3	5	BREAKIN' MY HEART MINT CONDITION (PERSPECTIVE/A&M)	25	24	5	EVERLASTING LOVE TONY TERRY (EPIC)
6	4	5	DON'T BE AFRAID AARON HALL (SOUL/MCA)	26	26	5	I LOVE YOUR SMILE SHANICE (MOTOWN)
7	10	5	BABY HOLD ON TO ME GERALD LEVERT (ATCO EASTWEST)	27	25	5	DIAMONDS AND PEARLS PRINCE & THE N.P.G. (PAISLEY PARK/WB)
8	12	5	ALL WOMAN LISA STANSFIELD (ARISTA)	28	33	3	HONEY LOVE R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
9	7	5	SOMEBODY LOVES YOU BABY PATTI LABELLE (MCA)	29	29	5	CAN'T HAVE MY MAN ALYSON WILLIAMS (OBR/COLUMBIA)
10	5	5	SAVE THE BEST FOR LAST VANESSA WILLIAMS (WING/MERCURY)	30	27	5	KEEP IT COMIN' KEITH SWEAT (ELEKTRA)
11	13	5	PLEASE DON'T GO BOYZ II MEN (MOTOWN)	31	30	3	SCHOOL ME GERALD LEVERT (ATCO EASTWEST)
12	9	5	LOVE YOU ALL MY LIFETIME CHAKA KHAN (WARNER BROS.)	32	31	3	STILL IN LOVE WITH YOU MELI'SA MORGAN (PENDULUM/ELEKTRA)
13	14	5	JUMP KRIS KROSS (RUFFHOUSE/COLUMBIA)	33	22	5	MASTERPIECE ATLANTIC STARR (REPRISE)
14	8	5	GOODBYE TEVIN CAMPBELL (QWEST/WARNER BROS.)	34	35	3	I DREAM, I DREAM JERMAINE JACKSON (LAFACE/ARISTA)
15	19	5	AIN'T 2 PROUD 2 BEG TLC (LAFACE/ARISTA)	35	32	5	I'M THE ONE YOU NEED JODY WATLEY (MCA)
16	21	2	IN THE CLOSET MICHAEL JACKSON (EPIC)	36	40	2	YOU REMIND ME MARY J. BLIGE (UPTOWN/MCA)
17	18	5	WHY ME BABY? KEITH SWEAT (ELEKTRA)	37	34	5	I WANT YOU JODY WATLEY (MCA)
18	15	5	LIVE AND LEARN JOE PUBLIC (COLUMBIA)	38	—	1	GIVING HIM SOMETHING HE... EN VOGUE (ATCO EASTWEST)
19	20	5	LOVE ME TRACIE SPENCER (CAPITOL)	39	36	5	WE GOT A LOVE THANG CECE PENISTON (A&M)
20	17	5	HERE I GO AGAIN GLENN JONES (ATLANTIC)	40	—	1	MONEY DON'T MATTER 2 NIGHT PRINCE & THE N.P.G. (PAISLEY PARK/WB)



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Billboard® TOP R&B ALBUMS

FOR WEEK ENDING MAY 2, 1992

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	3	3	34	VANESSA WILLIAMS ● WING 843522/MERCURY (9.98 EQ) 1 week at No. 1	THE COMFORT ZONE	1
2	5	19	4	EN VOGUE ATCO EASTWEST 92121* (10.98)	FUNKY DIVAS	2
3	1	1	26	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	1
4	16	43	3	KRIS KROSS RUFFHOUSE 48710*/COLUMBIA (9.98 EQ)	TOTALLY KROSSED OUT	4
5	2	2	21	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ)	DANGEROUS	1
6	4	4	30	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	4
7	7	6	22	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	5
8	6	5	45	JODECI ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1
9	9	10	12	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98)	BORN INTO THE '90'S	9
10	10	13	7	TLC LAFACE 26003*/ARISTA (9.98)	OOOOOHHH...ON THE TLC TIP	10
11	8	8	21	KEITH SWEAT ▲ ELEKTRA 61216* (10.98)	KEEP IT COMIN'	1
12	15	18	22	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	12
13	13	15	14	2PAC INTERSCOPE 91767*/ATLANTIC (9.98)	2PACALYPSE NOW	13
14	11	9	28	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	9
15	12	11	48	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	1
16	17	16	15	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	13
17	14	7	25	HAMMER ▲ 3 CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	3
18	18	17	22	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	13
19	19	14	29	PRINCE AND THE N.P.G. ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
20	23	24	10	LUKE LUKE 91830*/ATLANTIC (10.98)	I GOT SHIT ON MY MIND	20
21	20	12	16	SOUNDTRACK ● SOUL 10462*/MCA (10.98)	JUICE	3
22	21	21	8	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98)	SEX AND VIOLENCE	20
23	24	23	10	GLENN JONES ATLANTIC 82352* (10.98)	HERE I GO AGAIN	23
24	22	20	25	BLACK SHEEP ● MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	15
25	25	22	30	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
26	27	30	7	FU-SCHNICKENS JIVE 41472* (9.98)	F.U.- DON'T TAKE IT PERSONAL	26
27	28	28	8	JOE PUBLIC COLUMBIA 48628* (9.98 EQ)	JOE PUBLIC	27
28	26	25	11	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98)	MACK DADDY	21
29	29	26	41	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
30	50	—	2	DAS EFX ATCO EASTWEST 91827* (9.98)	DEAD SERIOUS	30
31	33	29	29	A TRIBE CALLED QUEST ● JIVE 1418* (9.98)	LOW END THEORY	13
32	31	36	4	M.C. BRAINS MOTOWN 6342* (9.98)	LOVERS LANE	31
33	30	27	24	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	25
34	34	33	23	U.M.C.'S WILD PITCH 97544/ERG (9.98)	FRUITS OF NATURE	32
35	32	31	21	AMG SELECT 21642* (9.98)	BITCH BETTA HAVE MY MONEY	20
36	36	34	26	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	26
37	67	89	3	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	37
38	41	39	18	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	21
39	37	38	50	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
40	35	32	42	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
41	45	49	5	POOH-MAN (MC POOH) JIVE 41476 (9.98)	FUNKY AS I WANNA BE	41
42	42	44	9	CECE PENISTON A&M 5381* (9.98)	FINALLY	42
43	48	53	6	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98)	A-TOWN HARD HEADS	43
44	43	48	7	CHERRELLE TABU 4005*/A&M (9.98)	THE WOMAN I AM	43
45	40	40	28	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
46	39	37	26	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
47	46	42	46	SHABBA RANKS ● EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
48	44	41	29	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91...THE ENEMY STRIKES BLACK	1
49	62	81	5	CHIC WARNER BROS. 26394* (10.98)	CHIC-ISM	49

50	56	58	18	BOBBY "BLUE" BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	50
51	38	35	48	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
52	55	51	8	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98)	SOUTH CENTRAL MADNESS	51
53	49	52	30	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
54	57	56	5	TOO MUCH TROUBLE (THE BABY GETO BOYS) RAP-A-LOT 57174*/PRIORITY (9.98)	BRINGING HELL ON EARTH	54
55	52	59	5	SKYY ATLANTIC 82328* (9.98)	NEARER TO YOU	52
56	47	45	33	NAUGHTY BY NATURE ▲ TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
57	53	64	9	HI-C FEATURING TONY A SKANLESS 61235* (9.98)	SKANLESS	53
58	59	63	83	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
59	51	46	24	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
60	54	47	30	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
61	60	70	5	DETROIT'S MOST WANTED BRYANT 4126*/ICHIBAN (9.98)	TRICKS OF THE TRADE VOL. II	60
62	82	96	3	POISON CLAN EFFECT 3005*/LUKE (9.98)	POISONOUS MENTALITY	62
63	68	68	6	KID SENSATION NASTYMIX 7101*/ICHIBAN (9.98)	THE POWER OF RHYME	63
64	58	50	44	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
65	91	—	2	COLLEGE BOYZ VIRGIN 91658* (9.98)	RADIO FUSION RADIO	65
66	90	—	2	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ)	ALYSON WILLIAMS	66
67	69	75	4	GANKSTA N-I-P RAP-A-LOT 57160*/PRIORITY (9.98)	THE SOUTH PARK PSYCHO	67
68	64	67	24	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
69	NEW ►	—	1	SOUNDTRACK EMI 98414*/ERG (10.98)	WHITE MEN CAN'T JUMP	69
70	61	54	31	KARYN WHITE ● WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
71	66	60	38	COLOR ME BADD ▲ 2 GIANT 24429*/REPRISE (9.98)	C.M.B.	10
72	63	55	23	D.J. MAGIC MIKE & M.C. MADNESS ● CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	31
73	65	57	66	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
74	73	66	17	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	56
75	70	72	12	DON DIEGO ULTRAX 0502 (9.98)	RAZZ	70
76	NEW ►	—	1	CHAKA KHAN WARNER BROS. 26296* (10.98)	THE WOMAN I AM	76
77	75	78	41	HEAVY D. & THE BOYZ ▲ UPTOWN 10289/MCA (9.98)	PEACEFUL JOURNEY	5
78	74	73	26	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
79	88	—	2	SISTER SOULJAH EPIC 48713 (9.98 EQ)	360 DEGREES OF POWER	79
80	NEW ►	—	1	CLAY D. AND THE NEW GET FUNKY CREW PANDISC 8815 (9.98)	WE'RE GOIN' OFF	80
81	76	69	26	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
82	72	65	12	ASSAULT & BATTERY ATTITUDE 14001* (8.98)	ASSAULT & BATTERY	63
83	71	62	27	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
84	80	90	4	FATHER DOM WRAP 8105*/ICHIBAN (9.98)	FATHER DOM	80
85	NEW ►	—	1	BEN E. KING ICHIBAN 1133* (9.98)	WHAT'S IMPORTANT TO ME	85
86	84	97	14	TECHMASTER P.E.B. NEWTOWN 2208* (9.98)	BASS COMPUTER	83
87	97	84	45	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
88	83	86	33	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
89	NEW ►	—	1	MAY MAY SCOTTI BROS. 75233 (9.98)	THE INTRODUCTION	89
90	85	77	27	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THANG CHANGED	52
91	78	79	48	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
92	NEW ►	—	1	BASS PATROL JOEY BOY 3004 (8.98)	THE KINGS OF BASS	92
93	89	94	3	CALLOWAY SOLAR 75326*/EPIC (9.98 EQ)	LET'S GET SMOOTH	89
94	RE-ENTRY	—	38	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
95	RE-ENTRY	—	16	JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98)	YOU SAID	39
96	98	93	3	CHOICE RAP-A-LOT 57172*/PRIORITY (9.98)	STICK & MOOVE	93
97	77	82	10	B.B.KING MCA 10295 (9.98)	THERE IS ALWAYS ONE MORE TIME	76
98	93	95	28	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	16
99	87	76	32	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	32
100	86	91	41	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications.

INCIDENT IN OMAHA: OBSCENITY CHARGES RATTLE RECORD STORES

(Continued from page 5)

prosecutor reviewed "20 pages of transcriptions of vulgar lyrics" before deciding to file charges against the retailers.

Following the sting operation, Trans World has pulled all copies of "Sports Weekend" from the Montgomery Ward in Omaha and has moved it behind the counter at Tape World.

Homers, which was unaware of the state statute and had implemented its own policy of not selling stickered material to consumers 16 years old and younger, has changed its mini-

mum age to purchase to 18.

Pickles was the target of a similar charge in 1991 in Omaha for selling 2 Live Crew's "As Nasty As They Wanna Be." In that case, they pleaded guilty and paid a \$250 fine in addition to agreeing to post signs saying no stickered material would be sold to minors in all of its stores.

"This time I think we're going to need to fight," says Pickles' co-owner Ferguson. "The Omaha For Decency group has said they want all stickered material out of the stores and if we agree to pull 2 Live Crew, I think

they're going to want us to pull everything." The chain is still stocking the record and all other stickered material.

At Trans World, the first step is "getting local legal counsel who has been involved with these kinds of issues," says Jeff Jones, senior VP/CFO of Trans World. "We've had to face this issue in other states and have always settled it amicably. We've never paid a fine, nor have we ever been found guilty."

2 Live Crew leader Luther Campbell, who held an April 22 press con-

ference in Omaha, told Billboard he intended to address the issues of "how un-American it is to try and prosecute people for selling records that haven't been found pornographic." After learning of the charges filed, he also said that he would testify in support of any of the charged retailers should they ask for his help.

The Recording Industry Assn. of America, the National Assn. of Recording Merchandisers, and Atlantic Records, which distributes and partially owns Luke Records, have all voiced support for the retailers. Ac-

cording to the RIAA's Tanya Blackwood, that organization plans to consult with the retailers and their attorneys and assist in whatever way it can, possibly including legal costs. Atlantic Records has made the same decision.

Brazil's Sepultura is finding success with its longform vid ... see page 68

volume III just right

TRIO SITTNOSS

o r i g i n a l

! n n o v

soul II soul's debut album **keep on movin'** sold more than two million copies in the u.s., and over four million worldwide. The group won two grammys and three soul train awards.

at a series of platinum-selling singles like **keep on movin'**, **back to life**, **jazzie's groove** and **get a life** dominated the R&B, pop and dance charts.

jazzie B has assembled an outstanding cast of musicians and vocalists for **volume III just right**. richie stephens is featured on the first single **joy**. caron wheeler (*back to life* and *keep on movin'*), kofi and rick clarke add to the distinctive soul II soul mix.

u n p r e c e d e n t e d

 2/4-91771. produced by jazzie B. heavenly management ltd. available on virgin compact discs and cassettes. ©1992 virgin records america, inc.

Hot R&B Singles Sales & Airplay™

A ranking of the top 40 R&B singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot R&B Singles chart.

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	2	JUMP	KRIS KROSS	7	1	1	DON'T BE AFRAID (FROM "JUICE")	AARON HALL	1
2	5	GOODBYE	TEVIN CAMPBELL	2	2	2	GOODBYE	TEVIN CAMPBELL	2
3	1	DON'T BE AFRAID (FROM "JUICE")	AARON HALL	1	3	4	WHY ME BABY?	KEITH SWEAT	4
4	4	ALL WOMAN	LISA STANSFIELD	3	4	5	MAKE IT HAPPEN	MARIAH CAREY	9
5	3	LIVE AND LEARN	JOE PUBLIC	5	5	3	IT'S O.K.	BEBE & CECE WINANS	8
6	7	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	6	6	8	ALL WOMAN	LISA STANSFIELD	3
7	6	WHY ME BABY?	KEITH SWEAT	4	7	7	LIVE AND LEARN	JOE PUBLIC	5
8	8	HELLUVA	BROTHERHOOD CREED	13	8	10	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	6
9	9	IT'S O.K.	BEBE & CECE WINANS	8	9	11	LOVE ME	TRACIE SPENCER	11
10	11	MAKE IT HAPPEN	MARIAH CAREY	9	10	15	COME & TALK TO ME	JODECI	10
11	14	COME & TALK TO ME	JODECI	10	11	13	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS	14
12	13	I'M CRYIN'	SHANICE	12	12	16	PLEASE DON'T GO	BOYZ II MEN	15
13	10	AIN'T 2 PROUD 2 BEG	TLC	17	13	14	I'M CRYIN'	SHANICE	12
14	15	LOVE ME	TRACIE SPENCER	11	14	21	JUMP	KRIS KROSS	7
15	21	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	19	15	12	UP AND OVER (STRONGER AND BETTER)	SKYY	18
16	22	CAN'T HAVE MY MAN	ALYSON WILLIAMS	16	16	17	CAN'T HAVE MY MAN	ALYSON WILLIAMS	16
17	24	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS	14	17	19	LOVE YOU ALL MY LIFETIME	CHAKA KHAN	20
18	19	BRENDA'S GOT A BABY	2PAC	24	18	24	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	19
19	12	HERE I GO AGAIN	GLENN JONES	21	19	23	STILL IN LOVE WITH YOU	MELI'SA MORGAN	22
20	16	UP AND OVER (STRONGER AND BETTER)	SKYY	18	20	20	I'M THE ONE YOU NEED	JODY WATLEY	23
21	23	PLEASE DON'T GO	BOYZ II MEN	15	21	26	SCHOOL ME	GERALD LEVERT	28
22	34	LOVE YOU ALL MY LIFETIME	CHAKA KHAN	20	22	9	AIN'T 2 PROUD 2 BEG	TLC	17
23	33	TENNESSEE	ARRESTED DEVELOPMENT	29	23	6	HERE I GO AGAIN	GLENN JONES	21
24	17	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	27	24	25	HELLUVA	BROTHERHOOD CREED	13
25	32	STILL IN LOVE WITH YOU	MELI'SA MORGAN	22	25	27	DON'T MAKE ME BEG TONIGHT	GARY BROWN	25
26	27	THE LOVER IN YOU	BIG DADDY KANE	26	26	28	I DREAM, I DREAM	JERMAINE JACKSON	31
27	26	I'M THE ONE YOU NEED	JODY WATLEY	23	27	37	IN THE CLOSET	MICHAEL JACKSON	34
28	—	THEY WANT EFX	DAS EFX	39	28	30	TAKE ME BACK TO LOVE AGAIN	KATHY SLEDGE	30
29	18	MASTERPIECE	ATLANTIC STARR	33	29	29	THE LOVER IN YOU	BIG DADDY KANE	26
30	40	IF YOU WANT IT	2ND II NONE	40	30	33	SUPERFICIAL LOVE	BAS NOIR	32
31	38	DON'T MAKE ME BEG TONIGHT	GARY BROWN	25	31	34	GOTTA LEARN MY RHYTHM	DAMIAN DARE	35
32	—	TAKE ME BACK TO LOVE AGAIN	KATHY SLEDGE	30	32	36	MONEY DON'T MATTER 2 NIGHT	PRINCE AND THE N.P.G.	36
33	36	THE CHOICE IS YOURS	BLACK SHEEP	56	33	—	DO IT TO ME	LIONEL RICHIE	44
34	25	DO NOT PASS ME BY	HAMMER	65	34	35	WHO'S CRYING NOW	RANDY CRAWFORD	38
35	28	REMEMBER THE TIME	MICHAEL JACKSON	58	35	—	JOY	SOUL II SOUL	43
36	37	I WANNA ROCK	LUKE	60	36	—	THE SAGA CONTINUES...	THE BOYS	46
37	—	VICTIM OF THE GHETTO	COLLEGE BOYZ	45	37	—	BRENDA'S GOT A BABY	2PAC	24
38	—	BABY GOT BACK	SIR MIX-A-LOT	52	38	22	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	27
39	35	BABY HOLD ON TO ME	GERALD LEVERT	54	39	38	LOVE OR THE SINGLE LIFE	MODEST FOK	37
40	31	BREAKIN' MY HEART	MINT CONDITION	55	40	—	FOREVER IN YOUR EYES	MINT CONDITION	41

R&B ARTISTS & MUSIC



LaBelle's Triumph. Grammy-winner Patti LaBelle accepts a gold album for her MCA effort "Burnin'" from MCA brass: from left, A.D. Washington, senior VP, promotion & marketing, black music division; Richard Palmese, president; and Ernie Singleton, president, black music division.

A performing veteran who landed her first Grammy Award in the R&B female category this year after seven past nominations, LaBelle is enjoying career accolades and a high profile. Her singles from "Burnin'," "Feels Like Another One" and "Somebody Loves You (You Know Who It Is)," landed at No. 1 and No. 2, respectively. Also named entertainer of the year at this year's NAACP Image Awards, LaBelle will begin her third national concert trek in a year, from May through August. This tour itinerary is the second to be added after her successful sellout tour late last year. As if that isn't enough, the singer is starring in a series pilot for NBC-TV, taped April 27.

Active in charity work, LaBelle is the minority spokesperson for the American Cancer Society; a cancer research lab at the Univ. of Miami's Sylvester Comprehensive Care Center was dedicated in her name by Marilyn Quayle. She is national chairperson for the Black Health Research Center, and has just recorded a video PSA performance of "You'll Never Walk Alone" for the Gay Men's Health Crisis' AIDS Walk New York, set for May 31.

Her third single from "Burnin'," "When You've Been Blessed (Feels Like Heaven)," is currently climbing the Hot R&B Singles chart in its third week.

R&B SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Street, ASCAP	BMI
17 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP)	86 IT'S NOT A LOVE THING (Copyright Control)	47 SECRETS OF THE HEART (Avid One, ASCAP/Zip Your Lip, ASCAP/Whole Nine Yards, ASCAP)
3 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)	8 IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)	76 SENSITIVE LOVER (A.L.W./Ronnie Runs, ASCAP)
51 BABY GOT BACK (Songs Of PolyGram, BMI/Mix-A-Lot, BMI)	60 I WANNA ROCK (Pac Jam, BMI)	87 SHE JUST CAN'T HELP IT (F.C.A./Hurt, ASCAP)
54 BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)	66 THE JAM (Aunt Hilda, ASCAP/BDP, ASCAP/Pal Joey, ASCAP/Jahmanie, ASCAP/Zomba, ASCAP)	70 SHOWER YOU WITH LOVE (Peabo, WB, ASCAP)
56 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	43 JOY (Virgin, ASCAP/Jazzie B, ASCAP/Soul II Soul Mad, ASCAP)	48 SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS) (Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Tajai, BMI/Mighty Three, BMI) WBM
24 BRENDA'S GOT A BABY (GLG Two, BMI)	7 JUMP (So So Def, ASCAP)	59 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP)
49 BUSTIN' OUT (ON FUNK) (Jobete, ASCAP) CPP	61 LET ME GROOVE YOU (Virgin, ASCAP/Four Power, ASCAP)	14 SOMETIMES IT'S ONLY LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)
16 CAN'T HAVE MY MAN (Al B. Sure!, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Kevin Dean, ASCAP)	84 LET'S GET SMOOTH (Epic, BMI/Solar, BMI/Catloco, BMI/S.Beck, BMI/K-Rob, BMI/Screen Gems-EMI, BMI)	95 STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
55 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP)	5 LIVE AND LEARN (Harrindur, BMI/Joe Public, BMI/Noisneta, BMI/Ensign, BMI) CPP	22 STILL IN LOVE WITH YOU (Irving, BMI/Al Green, BMI) CPP
10 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP)	11 LOVE ME (Modern Science, ASCAP)	32 SUPERFICIAL LOVE (Today's Crucial, BMI/Warner-Tamerlane, BMI/Me And My Boy, BMI) WBM
94 CRAZY PICTURES (Virgin, ASCAP)	37 LOVE OR THE SINGLE LIFE (Blockson, ASCAP/Third Stone, ASCAP/Warner Chappell, ASCAP/Diva I, ASCAP/Killings, ASCAP)	30 TAKE ME BACK TO LOVE AGAIN (Tocep, BMI/Jumpin' Off, BMI/Dream Dealers, ASCAP/BMG, ASCAP/Virgin, ASCAP)
81 CROSS YOUR MIND (DQ, ASCAP/K-Daves, ASCAP/WB, ASCAP)	26 THE LOVER IN YOU (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM	85 TAKE TIME (CCW, ASCAP/Rogli, ASCAP)
91 DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP) WBM	20 LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)	53 TEARS OF JOY (MCA, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI)
44 DO IT TO ME (Speeding Bullet, ASCAP)	9 MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Clivilles, ASCAP/Sony Songs, BMI)	97 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) CPP
65 DO NOT PASS ME BY (Bust-It, BMI/SRF, ASCAP)	33 MASTERPIECE (Kenny Nolan, ASCAP) CPP	28 TENNESSEE (Arrested Development, BMI/EMI Blackwood, BMI)
1 DON'T BE AFRAID (FROM JUICE) (Shocklee, BMI/Nasty Man, ASCAP)	83 (MEANWHILE) BACK AT THE RANCH (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)	98 TESTIFY (Flyte Tyme, ASCAP) WBM
25 DON'T MAKE ME BEG TONIGHT (EMI April, ASCAP/O/B/O Itself, ASCAP/Cuddie B, ASCAP/JKD, ASCAP)	75 A MINUTE TO PRAY AND A SECOND TO DIE (N-The Water, ASCAP)	40 THEY WANT EFX (Straight Out Da Sewer, ASCAP)
99 EVERCHANGING TIMES (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/EMI April, ASCAP/U.A., ASCAP/EMI Blackwood, BMI/United Lion, BMI) WBM	36 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP)	77 THIS IS THE WAY WE ROLL (Bust-It, BMI)
79 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI/EMI Blackwood, BMI)	96 MY HEART BELONGS TO YOU (Human Rhythm, BMI/ATV, BMI)	18 UP AND OVER (STRONGER AND BETTER) (One Toone, ASCAP)
52 THE FEELING I GET (April Joy, BMI/Island, BMI/Gabrielle's Song, BMI)	6 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP	45 VICTIM OF THE GHETTO (Virgin, ASCAP/Rom, ASCAP/Black Doors, ASCAP/TJ, ASCAP)
74 FIRE & EARTH (Not Listed)	63 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)	64 WALKIN' THE DOG (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Ensign, BMI/Lane Brane, BMI/Flyte Tyme, ASCAP/Ackee, ASCAP/Toe Knee, ASCAP) WBM/PPP
42 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP)	100 NO NOSE JOB (GLC Two, BMI/Pubhowaike, BMI/Willesden, BMI)	73 WE GOT A LOVE THANG (Last Song, ASCAP/Third Coast, ASCAP)
2 GOODBYE (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP)	50 NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)	71 WHEN ONLY A FRIEND WILL DO (Zomba, ASCAP/Sonic Sheet, ASCAP)
35 GOTTA LEARN MY RHYTHM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	80 OH HAPPY DAY (EMI U Catalog, ASCAP/Buddah, ASCAP)	78 WHENYADOWHATCHADO (Mikki Bleu, ASCAP/Tommy Q, ASCAP)
13 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP)	72 ONE TO GROW ON (Frozen Soap, ASCAP/Fruits Of Nature, ASCAP)	90 WHEN YOU GET RIGHT DOWN TO IT (All My Children, ASCAP)
21 HERE I GO AGAIN (Luella, ASCAP)	82 OOOCHIE COOCHIE (Mike Ten, BMI/Biv Ten, ASCAP)	57 WHEN YOU'VE BEEN BLESSED (FEELS LIKE HEAVEN) (Budsky, BMI/Zuri, BMI/Eat Your Heart Out, BMI/Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Mighty Three, BMI/Irving, BMI/Julie Gold, BMI) CPP
19 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	93 POOR GEORGIE (Top Billin', ASCAP/MCA, ASCAP/Must Rock, BMI/Worldwide, BMI/Hudmar, ASCAP)	92 WHERE'S THE PARTY (Zomba, ASCAP/Goldhill, BMI/Willesden, BMI/Da Posse's, BMI)
88 HOW DO I LOVE THEE (Tanoca, ASCAP)	58 REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP) WBM	41 WHITE MEN CAN'T JUMP (Not Listed)
31 I DREAM, I DREAM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	67 ROMEO & JULIET (Virgin, ASCAP/Oliver Leiber, ASCAP)	38 WHO'S CRYING NOW (Weed High Nightmare, BMI)
69 (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT (Irving, BMI) CPP	46 THE SAGA CONTINUES... (Buff Man, BMI)	4 WHY ME BABY? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donril, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP)
39 IF YOU WANT IT (Protoons, ASCAP/Greedy Greg, ASCAP)	27 SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin Songs, BMI/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP) WBM	68 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP)
12 I'M CRYIN' (Gratitude Sky, ASCAP/Shanice 4 U, ASCAP) CPP	29 SCHOOL ME (Trycep, BMI/Ramal, BMI/Willesden,	89 YOUR LOVE DRIVES ME CRAZY (T-Boy, ASCAP/J.E.W. Jr., ASCAP)



Songwriters Rap. MCA Music Publishing and Almo/Irving Music recently sponsored "The Sound Of Hip Hop," a seminar for both companies' writers. Shown here, from left, at the MCA publishing offices, are speaker Bill Stephney, owner of Stepson Records/Lethal Marketing; songwriter/producer Howie Tee; Karen Durant, creative manager, Almo/Irving; James Jackson, manager of creative services, MCA Music; songwriter/producer Prince Paul; and songwriter/producer Troy Patterson.

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Sledge Shines Solo; Clubland Spreads

KATHY SLEDGE GETS flustered when she is complimented on her music.

It appears, however, that the former member of popular '70s-era sibling act **Sister Sledge** may have to get used to it. As her first solo single, "Take Me Back To Love Again" (**Epic**), advances into the top five of Billboard's Club Play chart this week, Sledge's music has clearly begun to click with a new generation of club pundits.

Taking a breather from rehearsal for an upcoming club tour, the singer beams and then blushes over the fact that she has actually had to field more questions about her new project than her disco heyday.

"It's such a pleasant surprise to meet people and not have to spend most of the time trying to convince people that I still get along with my sisters. The warmth and approval that this record has received is so gratifying. It almost feels unreal."

"Take Me Back To Love Again" has ushered in the album "Heart" with an interesting twist—especially since the club version of the song is, in many ways, a new composition. This is not merely a reconstructive dub with samples of the original song, but rather a freshly recorded track with a new melody and revamped lyrics. In its original form, the tune has a subdued urban/R&B tone, while the dance version, created by Sledge and producer/remixer **Roger S.**, is a rousing garage anthem. It brings Sledge into the '90s without retro pandering—and her voice has never sounded stronger.

Though "Heart," with its delicate soul nuances, is miles away from being a dance album, the idea of re-creating some of its material for club consumption was ultimately appealing to the singer.

"Right now, I feel like I'm enjoying the best of both worlds," she notes. "When I started working on this album two years ago, it was very important to me that it reflect musical growth and maturity. I'm not a child anymore, and these aren't the '70s. I also didn't want to be perceived as an artist trying to re-create the past by making a 'disco' record."

"At the same time," she continues, "I love being in the clubs. Working with Roger has taught me that I can make dance music that's fresh and new. I don't have to be haunted by

the past, but rather enjoy the history it gives me."

The chemistry between the two has been so electric that they are mulling over the prospect of re-recording the album's title track in a similar fashion. The song is a poignant look at the current state of the world and is offset with a tasty, understated funk beat. It's not only one of the most potent entries on the album, but also a favorite of Sledge's.

"It's funny to gauge people's reaction to that song, because it has a dark edge that takes some by surprise at first," she says. "I remember playing it for **Nile Rodgers**, and he laughed and retitled it 'We Were



by Larry Flick

Family!" It was a real jolt for him after all of those *happy* songs we did together."

ENTERING 'CLUBLAND': Has anyone else noticed how few pure and true club albums are being recorded lately?

No, we're not referring to sets that are dominated by house, but also include a few power ballads or new-jack jams (all in the name of the almighty multi-format hit, of course); we are talking about the real deal. Of course, we agree that stylistic diversity is important, both creatively and commercially. But whatever happened to acts geared exclusively toward clubs? Enter Swedish group **Clubland**.

On its **Great Jones/Island** self-titled U.S. debut album, the act has created a virtually flawless set of housers that seem designed to pack dance floors. Fronted by charismatic diva-in-waiting **Zemya Hamilton**, the group has already enjoyed massive success here and abroad with "Hold On (Tighter To Love)," while the new single, "Set Me Free," is on the verge of becoming a peak-hour staple.

It's hard to believe the album was written and recorded in less than a month.

"Our primary plan was for this album to reflect what is going on in the

clubs at this moment," says group member and producer **Morgan King**. "We didn't want to linger too long in the studio and allow the music to become dated."

Actually, Clubland has always hung on the tip of current trends. Jocks may recall the group's first No. 1 U.S. hit, "Let's Get Busy" on **Geffen** in 1990, a hip-hop-derived jam that happened sometime between **Snap's** "The Power" and **C&C Music Factory's** "Gonna Make You Sweat." Although the subsequent album, "Themes From Outer Clubland," was never released in the States, an early version of "Hold On" caught the eye (and ear) of **Steve "Silk" Hurley**, whose fierce remixes sparked interest from **Great Jones/Island**.

"This time around, we're much more a proper band," notes King. "With Zemya, we have more than a consistent voice for our songs, we have a fine songwriter and a brilliant image for the band."

It is Hamilton's rich alto range, which is occasionally reminiscent of **Lisa Stansfield** and **Gloria Gaynor**, that adds a proper depth to juicy, single-worthy jams like "Love Strains," "Hypnotized," and our personal fave, "Come Rain, Come Shine." Her performance alone renders this project worth your attention.

THE SINGLE LIFE: Alternative act the **Waterlilies** get the Chicago house treatment on their first single, "Tired Of You" (**Sire/Reprise**), thanks to remixes by the omnipresent **E-Smoove** and **Maurice Joshua**. Without totally overpowering singer **Sandra Jill Alikas'** angelic musing, the pair take the track through a series of rousing house renditions. We're particularly moved by Joshua's muscular "Mo-Mo" mix. "Tired Of You" is one of nine nifty tunes on "Envoluptuousity," the act's debut album. Check it out.

Speaking of alternative music, U.K. act **Blur** takes a formidable crack at dance music with "Bang!" (**SBK**). Remixers **Scott Christian** and **John Debo** take this modern-pop ditty through a series of styles, ranging from tasty deep-house to assaulting techno. Please take note that the strongest mixes are on the B side.

Germany's hip **Logic Records** kicks off the opening of its new Lon-

don branch with "Ave Maria," by Belgian act **Noys**, a brilliant techno interpretation of the classic German **Donauwaltz**. The track is a chaotic but invigorating combo of rapid, intense beats and soft, orchestral flourishes.

By the by, look for **Logic** to issue the solo debut by **Blake Baxter**, formerly of **Underground Resistance**, in the coming weeks.

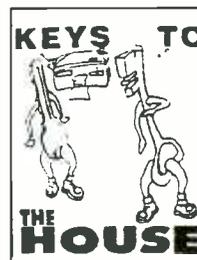
TID-BEATS: Chicago producer and recording artist **Ralphie Rosario** has joined the in-house production and remixing team at **I.D. Productions**. He'll be working closely on projects with the red-hot **Steve "Silk" Hurley**, **E-Smoove**, and **Maurice Joshua**. His first remix with them will be the next **Kym Sims** single, "A Little Bit More" (**Atco**). Rosario will also be involved in mixes for a forthcoming **I.D.** compilation album. Slated for June release, the album will showcase previously released singles by some of the production company's artist roster, including **Sims**, **Shay Jones**, **Jamie Principle**, and **M.Doc . . . Junior Vasquez** is keeping mighty busy lately. In addition to writing and producing songs for an album by **Maddonna's** "Truth Or Dare" tour dancers **Jose & Luis**, he is at the helm of the next album by **Cyndi Lauper**. On the remix tip, **JV** has added his touch to the next **Tevin Campbell** single, which is a cover of "Strawberry Letter #2." Look for it . . . How 'bout **Olivia Newton-John** making a *very* convincing foray into the house arena? 'Tis true. Be aware of **Tommy Musto** remixes of "I Need Love," produced by **Giorgio Moroder**, due out on **Geffen** shortly . . . Former **Cover Girls** lead singer **Angel** is currently in **Prime Cuts Studio** in New York with **Albert Cabrera**, cutting tracks for an upcoming solo project . . . We're pleased to note that **Mr. Fingers'** cool debut album, "Introduction," has finally been slated for U.S. release on **MCA** in June.

FOR THE RECORD: In our "parting glance" last week to **Arthur Russell**, who died April 4 of complications due to AIDS, we mistakenly referred to him as Charles. We apologize for any confusion this error may have caused.

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RCA RECORDING ARTISTS LOVE AND SAS #7 ON THE NATIONAL HOUSE MUSIC PLAYLIST THIS MONTH WITH "CALL MY NAME"

USA NATIONAL HOUSE MUSIC PLAY LIST

TW	LW	TITLE	ARTIST	LABEL
1	27	GOT A LOVE(TECHNO)	JOMANDA	PYRO TECH
2	5	MORIA JAMES CAFE	DEF OF SOUND	CARDIAC
3	8	SINDAE	HARDDRIVE	STRICTLY RHYTHM
4	HB	A BETTER DAY	NEW DEEP SOCIETY	HOUSE JAM
5	53	FREEDOM	STATE OF MIND	NEXT PLATEAU
6	HB	I FEEL LIKE JUMPIN	M.A.D.A	NERVOUS
7	11	CALL MY NAME	LOVE AND SAS	RCA
8	18	POWER MOVE	TOMAHAWK	SHOCK WAVE
9	HB	TRUTH WILL SET YOU	PEACE TIME	RCA
10	24	CLOSER	FINGERS	MCA
11	HB	SOMETHING YOU	TONI SHANNON	METROPOLITAN
12	-	CAN YOU PASSION	BLUE PEARL	BIG LIFE
13	13	HOUSE IS A FEELIN	TODD TERRY AND SAX	FREEZE
14	20	RISE FROM THE GRAVE	PHUTRE	STRICTLY RHYTHM
15	19	WHO NEEDS ENEMIES	RED LIGHT	HI-BAS
16	-	HEART AND SOUL	POWERS OF ATTY	SIMBAGEE
17	40	DO IT AGAIN	REV D GANG	REV D
18	25	I WANNA DANCE	J SWIFT	SNEAK TIP
19	26	GET TECHN0	THE RAVE	CONCRETE
20	43	MOVE YOUR BODY	SILVE SMOOTHIE	CLUBHOUSE
21	HB	STOP	LIZ TORRES	STREET SIDE RECORDS
22	HB	I GOTTA HOLD	MAURICE	ID
23	HB	BOHEMIAN RHAPSODY	MK ALSTARS	SABER
24	HB	REJOICING	ULTRA NATE	WARNER BROS.
25	HB	WORKOUT	FRANKIE KNUCKLES	VIRGIN
26	-	CAN YOU FEEL IT	DAMIER	KMS
27	-	TWILIGHT ZONE	2 UNLIMITED	RADICAL
28	HB	FEVER	SAXOY	2001
29	49	SATISFACTION	MASQUERADE	RAJI
30	-	EVERYBODY GET UP	ASTILUM	SNEAK TIP
31	-	TURN IT UP OUT	27TH CENT	STRICTLY RHYTHM
32	26	KEEP ON DANCIN	FONDA RAE	SCORPIO
33	1	NU NU	LIDELL TOWNSELL	POLYGRAM
34	32	YA ROLLIN' GREEKS	2 HYPE BROS	DECCO
35	61	PURE ENERGY	CHRISTINA LORR	HI-BAS

HB-HTBOUND

PICK HITS

TITLE	ARTIST	LABEL
PURE ENERGY	CHRISTINA LORR	HI-BAS
LIFE IS THE RHYTHM	SATELLITES	PROMO CASS
ODYSSEY 2001	THE ODYSSEY	EXIST DANCE
TAKE ME BACK TO LOVE	KAREN SLEDGE	EPIC
OUT OF CONTROL	FHR PROJECT	DJ INTL

Record labels and artists: Please send your product (including cassettes, test pressings, reel to reel tapes, CD's and 12 vinyl material) to Marc The Lark at the following address: Attention: Marc The Lark, c/o KUOP FM, 3601 Pacific Ave., Stockton, Ca 95201

WATCH THIS SPACE NEXT MONTH FOR ANOTHER ISSUE OF THE U.S.A. NATIONAL HOUSE MUSIC PLAYLIST.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	2	5	6	WORKOUT VIRGIN 96201 1 week at No. 1	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
2	3	3	9	NU NU MERCURY 866 445	◆ LIDELL TOWNSELL
3	4	6	7	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
4	6	10	6	TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
5	7	12	6	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 74131	MASS ORDER
6	8	14	5	BABY GOT BACK DEF AMERICAN 40233/REPRISE	◆ SIR MIX-A-LOT
7	1	2	8	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
8	10	13	6	DON'T TALK JUST KISS CHARISMA 96200	◆ RIGHT SAID FRED
9	15	21	4	(CAN YOU) FEEL THE PASSION BIG LIFE 19751/SBK	◆ BLUE PEARL
10	5	1	10	MAKE IT MINE EPIC 74241	◆ THE SHAMEN
11	16	32	3	LOVE YOU ALL MY LIFETIME WARNER BROS. 40377	◆ CHAKA KHAN
12	14	15	6	SCHIZOPHRENIA RCA 62232	QUADROPHONIA
13	9	11	8	THE CHOICE IS YOURS MERCURY 866 087	◆ BLACK SHEEP
14	11	4	11	MOIRA JANE'S CAFE CARDIAC 4023	◆ DEFINITION OF SOUND
15	17	28	4	CLOSER MCA 54363	◆ MR. FINGERS
16	19	25	4	REJOICING (I'LL NEVER FORGET) WARNER BROS. 40368	ULTRA NATE
17	13	7	9	REMEMBER THE TIME EPIC 74201	◆ MICHAEL JACKSON
18	24	34	4	SAILING ON THE SEVEN SEAS VIRGIN PROMO	◆ O.M.D.
19	26	31	5	I GOTTA HOLD ON U I D. 1011	MAURICE JOSHUA
20	30	36	4	TWILIGHT ZONE RADIKAL 12300	◆ 2 UNLIMITED
21	25	35	4	VOGUE WAX TRAX 9178	◆ KMFDM
22	18	9	9	INDEPENDENT WOMAN CAPITOL 15803	ADEVA
*** Power Pick ***					
23	33	47	3	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	◆ MELI'SA MORGAN
24	29	37	4	HOW DO I LOVE THEE TOMMY BOY 524	◆ QUEEN LATIFAH
25	31	43	3	CRUCIFIED GIANT 40351/WARNER BROS.	◆ ARMY OF LOVERS
26	20	26	6	SUPERFICIAL LOVE ATLANTIC 85903	BAS NOIR
27	12	8	10	DON'T LOSE THE MAGIC ARISTA 1 2412	SHAWN CHRISTOPHER
28	23	27	6	NEVER AGAIN FICTION 85898/ATLANTIC	DIE WARZAU
29	21	16	9	KILLER SIRE 40230/WARNER BROS.	◆ SEAL
30	40	—	2	MAKE IT HAPPEN COLUMBIA 74189	◆ MARIAH CAREY
31	36	44	3	FAIT ACCOMPLI CHARISMA PROMO	◆ CURVE
32	43	—	2	SURVIVAL GREAT JONES 612/ISLAND	MACHINE ORCHESTRA
33	22	19	7	IOU RCA 62207	ARTHUR BAKER FEATURING NIKEETA
34	41	—	2	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194	◆ EN VOGUE
35	28	17	11	TESTIFY PERSPECTIVE 1710/A&M	◆ SOUNDS OF BLACKNESS
36	27	23	11	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
*** Hot Shot Debut ***					
37	NEW ▶	1	JUMP RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS	
38	NEW ▶	1	CHIME FFRR 350 001/LONDON	ORBITAL	
39	46	—	2	NOW THAT YOU'RE GONE CUTTING 259	CORINA
40	34	24	8	VIBEOLOGY CAPTIVE 96107/VIRGIN	◆ PAULA ABDUL
41	32	29	7	LOVE STORM STRICTLY RHYTHM SRB-001	CYNTHIA M.
42	38	41	4	CALL MY NAME RCA 62236-1	◆ LOVE & SAS
43	37	38	5	CYBEX CUTTING 257	OH-BONIC
44	NEW ▶	1	LIVE AND LEARN COLUMBIA 74230	◆ JOE PUBLIC	
45	NEW ▶	1	TAKE MY ADVICE I D. 96191/ATCO EASTWEST	KYM SIMS	
46	NEW ▶	1	INSTRUMENTS OF DARKNESS CHINA IMPORT	◆ THE ART OF NOISE	
47	35	30	10	SHUT EM DOWN DEF JAM 44 74165/COLUMBIA	◆ PUBLIC ENEMY
48	NEW ▶	1	ROUGH SEX CAROLINE 2518	LORDS OF ACID	
49	39	33	8	RAVING MADD CRAP 001	MIDDLE FINGER
50	NEW ▶	1	HIGH FICTION 64766/ELEKTRA	◆ THE CURE	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
*** No. 1 ***					
1	1	2	9	NU NU MERCURY 866 445	◆ LIDELL TOWNSELL
2	2	1	12	AIN'T 2 PROUD 2 BEG LAFACE 2-4009/ARISTA	◆ TLC
3	5	12	5	JUMP RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS
4	4	6	7	DON'T LOSE THE MAGIC ARISTA 1-2412	SHAWN CHRISTOPHER
5	3	5	10	MAKE IT MINE EPIC 74241	◆ THE SHAMEN
6	9	15	4	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194	◆ EN VOGUE
7	7	13	5	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
*** Hot Shot Debut ***					
8	NEW ▶	1	IN THE CLOSET EPIC 74267	◆ MICHAEL JACKSON	
9	6	7	9	THE CHOICE IS YOURS MERCURY 866 087	◆ BLACK SHEEP
10	12	17	5	TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
11	11	11	8	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
12	13	16	6	BABY GOT BACK DEF AMERICAN 40233/REPRISE	◆ SIR MIX-A-LOT
13	17	24	5	WORKOUT VIRGIN 96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
14	16	19	6	DON'T TALK JUST KISS CHARISMA 96200	◆ RIGHT SAID FRED
15	8	9	12	GOOD FRIEND EPIC 74157	◆ PARIS RED
16	18	20	8	MOIRA JANE'S CAFE CARDIAC 4023	◆ DEFINITION OF SOUND
17	21	23	8	HELLUVA GASOLINE ALLEY 54349/MCA	◆ BROTHERHOOD CREED
18	27	35	4	THEY WANT EFX ATCO EASTWEST 96206	◆ DAS EFX
19	23	32	5	COME & TALK TO ME UPTOWN 54354/MCA	◆ JODECI
20	15	14	7	KILLER SIRE 40230/WARNER BROS.	◆ SEAL
21	19	26	6	LIVE AND LEARN COLUMBIA 74230	◆ JOE PUBLIC
22	22	27	6	SUPERFICIAL LOVE ATLANTIC 85903	BAS NOIR
23	26	33	3	MAKE IT HAPPEN COLUMBIA 74189	◆ MARIAH CAREY
*** Power Pick ***					
24	34	—	2	DON'T BE AFRAID SOUL 54384/MCA	◆ AARON HALL
25	28	39	3	MARIA TOMMY BOY 520	TKA
26	10	3	9	REMEMBER THE TIME EPIC 74201	◆ MICHAEL JACKSON
27	31	36	3	CLOSER MCA 54363	◆ MR. FINGERS
28	36	42	3	EVERYTHING CHANGES REUNION 21706/GEFFEN	◆ KATHY TROCCOLI
29	30	38	4	NOW THAT YOU'RE GONE CUTTING 259	CORINA
30	25	28	7	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
31	40	—	2	TAKE MY ADVICE I D. 96191/ATCO EASTWEST	KYM SIMS
32	24	18	9	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 44-74131	MASS ORDER
33	38	—	2	FAITH HEALER SIRE 40345/WARNER BROS.	◆ RECOIL
34	14	4	10	CHIC MYSTIQUE WARNER BROS 40225	◆ CHIC
35	35	40	4	GOT TO GET AWAY EPIC 74140	OFF SHORE FEATURING JOCELYN BROWN
36	41	46	3	HIGH FICTION 64766/ELEKTRA	◆ THE CURE
37	32	21	13	WE GOT A LOVE THANG A&M 7328	◆ CECE PENISTON
38	42	—	2	PASS THE MIC CAPITOL 15827	◆ BEASTIE BOYS
39	45	—	2	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	◆ MELI'SA MORGAN
40	NEW ▶	1	HOW DO I LOVE THEE TOMMY BOY 524	◆ QUEEN LATIFAH	
41	NEW ▶	1	LOVE YOU ALL MY LIFETIME WARNER BROS 40377	◆ CHAKA KHAN	
42	NEW ▶	1	ALL WOMAN/EVERYTHING WILL GET BETTER ARISTA 1-12399	◆ LISA STANSFIELD	
43	37	37	6	INDEPENDENT WOMAN CAPITOL 15803	ADEVA
44	NEW ▶	1	SOMETIMES I RHYME SLOW RAL 74166/COLUMBIA	◆ NICE & SMOOTH	
45	46	44	4	I GOTTA HOLD ON YOU I D. 1011	MAURICE JOSHUA
46	NEW ▶	1	TWILIGHT ZONE RADIKAL 12300	◆ 2 UNLIMITED	
47	29	8	11	VIBEOLOGY CAPTIVE 96107/VIRGIN	◆ PAULA ABDUL
48	39	30	10	GO INSTINCT 237	MOBY
49	20	10	12	JUSTIFIED AND ANCIENT ARISTA 1-2403	◆ THE KLF FEATURING TAMMY WYNETTE
50	33	31	7	NO NOSE JOB TOMMY BOY 513	◆ DIGITAL UNDERGROUND

○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. Records listed under Club Play are 12-inch unless indicated otherwise. © 1992, Billboard/BPI Communications.

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Artists & Music

UNIT SHIPMENTS OF PRERECORDED MUSIC DOWN BY 2%-8% IN '91

(Continued from page 1)

tional trade group, says that, for all music product categories, an 8% industrywide drop in 1991 "is not far wrong." (IFPI will release its official 1991 tallies in September.)

A less pessimistic prediction came from Goldman Sachs, which, in a January report on the music industry, predicted a 2% decline in unit sales and a 6.7% revenue increase for 1991. Judging by subsequent sales reports from key markets, however, Goldman Sachs understated the U.S. unit decline and the increase in Japanese unit volume; while it came close to the actual U.K. unit loss, it vastly overstated Germany's unit increase and posited a 2% rise in France, whereas units actually sank by 6% in that country.

A look at the accompanying chart of results from leading markets shows revenues were up in all of the countries surveyed. In fact, in Australia, Germany, Japan, and Spain, they rose by more than 10%. Yet unit volume declined substantially in Canada, France, the U.K., and the U.S., and to a lesser extent in Italy, despite the revenue jumps in those nations. And, even in countries where both indices were up, unit growth trailed revenue growth by large margins.

Industry observers cite two reasons for the differences between unit and value figures around the world: First, singles sales were down in most markets. (According to the Goldman Sachs report, unit shipments of all types of singles dropped 14.4% last year.) And second, sales of full-length cassettes and LPs decreased while CD sales rose in the leading markets. Since CDs were priced much higher than the other configurations, their sales growth sustained worldwide revenues despite the falloff in unit shipments.

SINGLES PLUMMETING

Singles sales have been affected by the fast fade of the vinyl 45, the slow development of cassette singles in some international markets, and the fact that CD singles are just starting to catch on here and in most other countries. With singles taken out, unit shipments in Canada and France look nearly the same in 1991 as they were the previous year; the unit decline in Italy is cut in half; Australia's unit increase jumps from 4% to 10%; and Germany's unit growth expands from 2.2% to 3.8%.

Hot Dance Breakouts

CLUB PLAY

1. **IN THE CLOSET** MICHAEL JACKSON
EPIC
2. **CLUB LONELY** LIL LOUIS EPIC
3. **SET ME FREE** CLUBLAND GREAT JONES
4. **WEIRDO** THE CHARLATANS U.K.
BEGGARS BANQUET
5. **SWEAT DANCE** K-YZE WARNER BROS.

12" SINGLES SALES

1. **CRUCIFIED ARMY OF LOVERS** GIANT
2. **IF YOU WANT IT 2ND II NONE** PROFILE
3. **THEY REMINISCE OVER YOU** PETE ROCK & C.L. SMOOTH ELEKTRA
4. **GOTTA LEARN MY RHYTHM** DAMIAN DAME LAFACE
5. **BOOM! I GOT YOUR BOYFRIEND** M.C. LUSCIOUS AVENUE

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

1991 MUSIC SHIPMENTS IN KEY WORLD MARKETS

	Albums (Mil.)	%Ch.	Total Units	%Ch.	Total Value (Mil.)	%Ch.
Australia	33.9	+10.0	40.8	+4.0	\$403.8	+11.0
Canada	47.2	-0.1	49.9	-5.0	368.8	+9.0
France	104.0	0	123.0	-6.0	1000.0	+4.6
Germany	188.0	+3.8	213.0*	+2.2	2270.0	+11.4
Italy	53.8†	-1.8	55.1	-3.0	478.1	+8.9
Japan	256.3	+11.7	345.1	+19.0	3300.0‡	+16.0
Spain	53.0	+8.2	54.5	+7.1	653.0	+22.0
U.K.	142.5	-5.5	198.8	-5.2	1280.0	+4.6
U.S.	704.3	-6.0	801.0	-7.5	7834.0	+3.9

* Shipments to retail only † Gross shipments ‡ Wholesale value

On the other hand, the sizable U.K. market showed a slightly larger drop in album units than in the combined total. And in the U.S., which still represents at least 30% of the world market, the falloff of album units was only a fifth less than that of album plus single units. Moreover, in Japan, the second-fastest-growing market among those surveyed, the upsurge in album units was smaller than that of the combined configurations because CD singles sales were on the rise there.

In Europe, believes BMG's Gassner, the decline of singles sales will continue. When commercial music radio was fairly limited on the Continent, he explains, people bought lots of singles so they could hear the latest songs. Now that commercial broadcasting has opened up in Europe, he says, there is less interest in the configuration.

In the U.S., cassette singles and vinyl 45 sales declined last year by 21% and 20%, respectively, and CD singles were little more than a glimmer in a few label executives' eyes. While singles have not been viewed as a profit center in many years, most labels profess they are still necessary as a promotional vehicle for albums.

HOME TAPING AND RECESSION

Aside from the singles conundrum, the most worrisome aspect of the unit decline to record companies is the decay of the prerecorded cassette. Among the reasons cited for the sales erosion of that carrier are the global economic downturn, which is affecting disposable incomes of the young more than that of other demos, and home taping, which is said to be subtracting an ever-greater portion of cassette sales.

According to Jordan Rost, VP of marketing for the Warner Music Group, "It appears that [U.S.] teenagers have been hurt more by the recession than a lot of other segments of the population. This would affect cassette sales above and beyond the change from cassettes to CDs as the preferred format of prerecorded music." Not only are teenagers the most active cassette buyers, he adds, but they are also likely to make more home tapes if they have less pocket money.

Another industry source notes that "a huge percentage of CD owners make cassette tapes" from them and are not buying prerecorded tapes anymore.

The recession also appears to be affecting cassette sales in other territories. "We're losing momentum on music cassettes," says Gassner. "I

think that home taping—in terms of economic hardship—may still be on the increase... I'm afraid this may be a trend, where one person buys a CD and makes a couple of [tape] copies for different uses."

He hopes the overall unit decline is only a temporary trend, "but I cannot wholeheartedly agree with that. Because if I'm right about [the reason for the cassette decline], people will get more and more used to copying them... Obviously, our growth potential is limited unless we have a new technology, especially a new tape carrier."

Although two potential successors to the analog cassette—the digital compact cassette and the mini disc—are waiting in the wings, they are not slated to hit world markets until the fall, and it will be a while before either has much of an impact.

PRICES AFFECT UNITS

Not all label strategists see the two-year drop in unit sales as a cause for alarm. A highly placed executive at one multinational, for example, views the phenomenon as an inevitable but short-term result of the recession and the shift to a higher-priced configuration.

"With the decline of vinyl," he points out, "you have a higher average price for the consumer. If he wants a CD, he'll have to pay more, and the economy is not too bright in the leading industrial territories... If in the long term, the same is true for the CD in terms of declining unit sales, then we'll all have to face up to a problem. But right now, with the change in configurations, it's hard to discern an underlying trend."

Both this source and others, however, say the CD growth curve is flatter than it was a few years ago—which is inevitable as a configuration matures. They note that those who have owned CD players for more than a year buy fewer CDs than do new owners and that young people moving up to CD gear have smaller LP/cassette libraries to replace with CDs than do the older people who got into the market earlier.

When MD and DCC arrive, the multinational label executive predicts, "It's inevitable that they will eat into music cassettes. You already see CD eating not only into vinyl but also into cassettes."

If either of the new digital formats succeeds, he says, it will probably make up in revenues for the loss of cassette sales; but he is unsure it will compensate for the unit sales decline, because the new formats will carry higher prices.

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- KILLER FABER Infamia II Techno
- IT'S A DREAM Unity 3 Techno
- CARMINA BURANA'S THEME Simonetti Horror Project Ambient
- BLACK MAGIC WOMAN J. & B. Orchestra House
- 2.0.0.1. Maximum Respect Feat. Manuel Miller Raggamuffin
- DREAMER Blue Mobile House
- I JUST CAN GO Winton Techno
- START TO DANCE Lory Lee House
- DIGITAL REVERSE Task Four Feat. D.J. Moffa Techno
- I'VE GOT THE MUSIC A. R. Monique Techno House
- I'M IN LOVE WITH YOU Linda Lewis House
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NICK JONES EXP. - MUSIC FOR THE NEIGHBORHOOD - MASSIVE BEATS
RARE ARTS - YEAH I GOT YOU MOVIN' - STRICTLY RHYTHM
SECRET LOVERS - DO ME RIGHT - BOTTOM LINE
RICHARD ROGERS - ALL I WANT - SAM
MAURICE - I GOTTA HOLD ON U - ID
T'WAN - LIES + ALIBIS - ON THE MOVE
BIOSPHERE - CYCLES OF LIFE - XRAY
RHYTHM FACTORY - SAX TRAX - NERVOUS
SIMULCAST - LEVEL FIVE - 111 EAST
D.S.K. - I'LL KEEP HOLDING ON - HOT PRODUCTIONS
PRODUCERS ON WAX - FEEL THE PIANO - EMOTIVE
BRIAN KEITH - STANDBYE - BLACK RAIN
RANDOM NOISE GENERATION - FALLING IN DUB(REMIX) - 430 WEST
IZE 1 - HOUSE TRIX - NUGROOVE
OCTA VIA - I NEED YOU - NEW IMAGE
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No Holds Barred For 'Maverick' Promos Capricorn Takes Williams Album To Many Markets

NASHVILLE—Capricorn Records is leaving no market—or angle—untaken in promoting Hank Williams Jr.'s new album, "Maverick."

In addition to the usual single/music video promotion routes, the label has done dance remixes of four of the cuts and will be servicing them on a CD to 300-400 nightclubs that program country music.

Capricorn also prepared individualized 30-second TV spots for more than 120 country radio stations, using footage from Williams' current music video, "Come On Over To The Country," with Williams doing the voice-overs.

To bring in the album-oriented-rock market, the label has compiled two rock-flavored cuts from the album and serviced them to radio stations along the route of Williams' current Budweiser Rock 'N Country Tour.

And, finally, Budweiser is incorporating the cut "Fax Me A Beer" into its own television advertising campaign.

The dance remixes are "Come On

Over To The Country," "I Know What You've Got Up Your Sleeve," "Wild Weekend," and "A Little Less Talk And A Lot More Action." Nashville's CDX (Compact Disc Express) is compiling and servicing the club list for Capricorn and aiming for a May 12 release.

Because "Come On Over To The Country" has a such an overtly proselytizing message, Capricorn persuaded approximately 120 of the 202 country radio stations it contacted that excerpts from the music video would make an ideal TV commercial. It is sending the customized spots to participating stations on 1-inch videotape.

Capricorn's VP of promotion and marketing, Jeff Cook, came up with the idea of taking selected Williams cuts to album rock stations via a promotional "Crank The Hank" CD. It contains "Low Down Blues" and "A Little Less Talk And A Lot More Action." The CD was distributed to about 400 stations in early April.

Capricorn chief Phil Walden met personally with Budweiser officials

to sell them on using "Fax Me A Beer" as an advertising theme.

Capricorn and Williams are so accommodating to perceived market demands they also prepared two separate singles and music videos for "Come On Over To The Country." One single/video follows the song as it appears on the album, with its references to "Bocephus" (Williams' nickname) and the euphemism "She's even had cowpoo on her jeans." The alternate versions replace "Bocephus" with "yours truly" and the phrase with "And the country's where I'll always be."

EDWARD MORRIS

Keith Whitley Radio Special To Air Ron Huntsman Produced 2-CD Set

NASHVILLE—Ron Huntsman Entertainment Marketing here has produced a two-CD, 90-minute radio special on the life and music of the late Keith Whitley. Whitley, who recorded for RCA Records, died in 1989 at the age of 33.

Country Music Television sponsors "The Keith Whitley Story."

In addition to spotlighting 15 of Whitley's songs, the special features commentary by Ricky Skaggs, Emmylou Harris, Paul Overstreet, Dean Dillon, Kix Brooks, and Whitley's former wife, singer Lorrie Morgan. Garth Fun-

dis, who produced Whitley's final albums, hosts the show.

Fundis compiled the posthumous and most recent Whitley album, "Kentucky Bluebird," which traces the musical development of the country and bluegrass vocalist.

The special also features observations from songwriters Don Cook and Whitey Shaffer, Whitley's former producer Blake Mevis, and Whitley's longtime manager, Jack McFadden.

The special is licensed to air May 1-31 on a barter basis, with nine minutes of local ad time provided for.

Large-Scale Praise For Video Medium Group W Exec Credits TNN, CMT For Country Boom

AND THE ANSWER IS: If you want to know why country music is booming these days, just ask **Lloyd Werner**. Not only does he have an answer—it may even be the right one. Werner, who's president of Group W Satellite Communications, gives most of the credit to The Nashville Network and Country Music Television. GWSC handles ad sales, affiliate relations, and marketing for the two cable networks. Here's how Werner summarized it at the April 8 meeting of the New York Academy of Television Arts and Sciences:

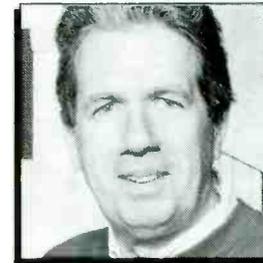
"The fact is that we connect the voices to the faces for country music fans in more than 60 million homes in North America every day. We don't discover the artists—that's not our job; that's the record label's job. But we expose those artists to more people in a shorter period of time with more frequency than ever before. Before TNN and CMT, it used to take six years to break a country music act; now it takes six months." He noted that MCA Records' **Marty Brown** has made his achievements almost entirely through TV exposure and that Mercury's **Billy Ray Cyrus** was a hot item before his first single ever got to radio.

MAKING THE ROUNDS: **Darlene Williams**, former director of operations and marketing for Aristo-Media, has been named promotion and marketing director for Pollack Mullins radio consultants. **Liz Cavanaugh**, the company's director of client services, has been moved up to the post of music director. **Eddie Rhines** has been named VP of Dale Morris & Assocs. and has been assigned as chief booking agent for **Confederate Railroad**, an Atlantic Records act.

Garth Brooks is now on a "world tour" via an interview CD produced by British journalist and music consultant **Tony Byworth** and distributed by EMI International, London. Recipients of the CD include network and regional radio stations in England, Ireland, and other European countries, as well as selected newspaper and magazine writers. Brooks is slated for his first international tour next year. Music lovers, line up. MCA has released five more albums in its Country Music Hall Of Fame Series. The newest ones spotlight **Uncle Dave Macon**, **Grandpa Jones**, **Bob Wills**, **Roy Rogers**, and **Hank Thompson**. **Audrey Teeter**, former publicity assistant at Warner/Reprise Records, has been hired

as a professional manager for the Glen Campbell Music Group.

MARK YOUR CALENDAR: **Tracy Lawrence's** "Runnin' Behind" will be featured on the Monday (27) episode of "Northern Exposure" . . . The **Del Beatles** (studio musicians **Larry Byrom**, **Larry Lee**, **Josh Leo**, **Vince Melamed**, **Jim Photoglo**, **Michael Rhodes**, and **Harry Stinson**) will do a benefit concert for Vanderbilt Children's Hospital at 9 p.m. Friday (1) at Nashville's 328 Performance Hall . . . Radio legend **Bill "Hoss" Allen** will be honored by a tribute and roast May 7 at Vanderbilt Plaza. **Al Green** and **Shirley Caesar** will perform. Proceeds will go to Cumberland Heights, a Nashville area substance-abuse treatment center . . . **Beegie Adair**,



by Edward Morris

the **Stillhouse Reelers**, **Vickie Carrico**, and **King Bub** will perform a benefit concert at Exit/In May 8 for Tennesseans Keeping Abortions Legal & Safe . . . **Paul Overstreet**, **Pam Tillis**, **Trisha Yearwood**, **Tracy Lawrence**, and **Billy Ray Cyrus** will appear in a benefit concert May 12 at the Grand Ole Opry House to raise funds for the Country Music Assn.'s Project Literacy. WSM air personalities **Carl Shannon** and **Cathy Martindale** will host. Tickets are available from Ticketmaster. Overstreet, who is Project Literacy's official spokesman, has been promoting adult literacy through his current RCA single, "Billy Can't Read" . . . The Summer Lights Festival will be held in downtown Nashville, May 28-31. **Wynonna Judd**, **Sammy Kershaw**, **Billy Ray Cyrus**, **McBride & the Ride**, **Ashley Cleveland**, and **Russ Taff** are among the artists who have already agreed to perform . . . The second annual Music City Celebrity All-Star Softball Challenge will be played June 7 at Greer Stadium to benefit the City Of Hope Medical And Research Center and the W.O. Smith Community Music School . . . **Michael Martin Murphey** will stage two WestFests this year: June 13-14 at the Red River Ski Area, Red River, N.M., and Sept. 5-7 at Copper Mountain Resort, Copper Mountain, Colo. The festivals spotlight music, dance, crafts, and Western folklore. Murphey, **Mary-Chapin Carpenter**, **Brooks & Dunn**, **Suzy Bogguss**, and **Michael Johnson** are among the country acts set to perform at both fests. **Vince Gill**, **Riders In The Sky**, and the **Nitty Gritty Dirt Band** are also scheduled for the September edition.

ARTISTS IN CONCERT

WYNONNA JUDD
BILLY DEAN

Front Row Theater
Highland Heights, Ohio

A SINGER OF boundless passion, faith, and stylistic appetite, Wynonna Judd proved she will do fine touring without her mother, Naomi, as she played to a packed audience April 12 at this suburban theater-in-the-round. It was the

Shelton's Gift: A Gospel Record

NASHVILLE—"It's a gift to my mother and father," says Ricky Van Shelton of "Don't Overlook Salvation," his first Columbia Records gospel album. Set for release Tuesday (28), the album will be sold as a midline title.

Shelton says his parents always wanted him to be a gospel music singer. "Gospel music is what I cut my teeth on," he adds. "It was where I learned to do what I do." Shelton picked the 11 songs, most of them standards he learned as a child. Steve Buckingham, who has worked with Shelton since he signed with Columbia, produced. Mark O'Connor, the Columbia Boys, and Donna McElroy also perform on the album.

Among the cuts are "Family Bible," "Supper Time," "I Shall Not Be Moved," "The Old Rugged Cross," and "Mansion Over The Hilltop."

A religious painting Shelton did for his parents while he was in high school adorns the back of the album.

According to Shelton, the album
(Continued on next page)

eighth date of a tour booked solid through June.

Backed by a slick five-piece band and three sympathetic backup singers, Judd applied personality and power to an hour-plus of twang, gospel, pop, and rockshowcasing songs from her MCA solo debut, which exploded onto The Billboard 200 upon its release. The show hit home emotionally, although Judd has to redefine her stage act and pacing.

She's not completely out of her mother's shadow, either. Six of the 14 songs were Judds hits, and the country-oriented "Mama, He's Crazy" and perky, adolescent "Why Not Me" drew particularly fervent applause.

Judd stakes out Bonnie Raitt territory from the country side on her eponymous solo album debut. She emphasized that crossover aim by launching her show with her album's first tune, "What It Takes," a serious, sexy declaration of independence.

The band was decidedly secondary, but former Judds guitarist Mark Thompson stood out as the Man in Turquoise. Veteran bassist Willie Weeks steered Judd deep into Motown territory with the passionate rhythm'n'blues of "A Little Bit Of Love (Goes A Long, Long Way)."

Patrick Swayze ringer Billy Dean, a minor talent with major sex appeal, captivated the crowd with his commercial dilution of Bruce Hornsby and the Eagles. The SBK artist's hit "Somewhere In My Broken Heart" got the female fans screaming, the new "Money Don't Talk" got them rocking, and the James Taylor songs proved there's life in reverse crossover cover.

CARLO WOLFF

COUNTRY CORNER



by Lynn Shults

NO. 1 FOR THE THIRD week on the Hot Country Singles & Tracks chart is **Aaron Tippin's** "There Ain't Nothin' Wrong With The Radio." Tippin's album "Read Between The Lines" (8-8) continues to show strength at retail. The album ranked fifth in gains from the previous week's sales and total shipments are reported to be nearing 500,000 units. Tippin's three weeks at No. 1 ties him with **Collin Raye's** "Love, Me" in 1992 for second-most weeks at the top of the chart. **Garth Brooks'** "What She's Doing Now" is the leader, having held the top spot for four consecutive weeks.

INSIDE THE TOP 10: **Mark Chesnutt's** "Old Flames Have New Names" is the top 10's most active track, climbing from No. 11 to No. 8. **Sawyer Brown's** "Some Girls Do" moves from No. 12 to No. 9 and **Brooks & Dunn's** "Neon Moon" surges from No. 6 to No. 2.

THE MOST ACTIVE TRACK for the second consecutive week is **Billy Ray Cyrus'** "Achy Breaky Heart," storming from No. 46 to No. 28. "Midnight In Montgomery," by **Alan Jackson**, zips from No. 59 to No. 45. "The Woman Before Me," by **Trisha Yearwood**, climbs from No. 30 to No. 20. Rounding out the top tracks are **Diamond Rio's** "Norma Jean Riley" (37-30) and **George Strait's** "Gone As A Girl Can Get" (39-32).

THE COUNTRY ALBUMS CHART continues to be topped by **Wynonna Judd's** "Wynonna," while Garth Brooks' three albums maintain their lock on the next three spots. Albums entering the top 10 for the first time are **Mark Chesnutt's** "Longnecks & Short Stories" (12-9) and **Brooks & Dunn's** "Brand New Man" (14-10). Strong sales are also registered by **Trisha Yearwood's** "Trisha Yearwood" (13-11); "Dirt Road" (16-14) by **Sawyer Brown**; and **Doug Stone's** "I Thought It Was You" (26-21). Two albums have moved from the Top Country Catalog Albums to the main country albums chart. They are **Vince Gill's** "I Never Knew Lonely" (51) and a compilation package titled "Best Of Hank & Hank" (55) by **Hank Williams Jr. & Hank Williams Sr.** This move is a result of Billboard's continuing effort to standardize chart criteria.

ALBUM TRACKS AND dance clubs seem to go hand in hand these days. One of the top clubs is Cowboys in Dallas. Listed among the club's top 20 are the following album tracks: **Pam Tillis'** "Ancient History"; **Mark Collie's** "When The Sun Goes Down"; "Uptown Downtown" by **Mark Chesnutt**; and "When It Comes To You" by **John Anderson**.

SHELTON'S GIFT: A GOSPEL RECORD

(Continued from preceding page)

has been in development for three years: "I didn't really even ask [the label] if I could do this... I was hoping they would pick it up, which they did. They said, 'No problem. We'll be glad to do it.'"

To draw attention to the album, the label will run ads in consumer and Christian music magazines. Shelton does not, however, include gospel selections in his regular stage show and says he will not be doing so for the album.

In June, Columbia will release a greatest-hits album with two new cuts by the Virginia-born artist. Shelton's next studio album will be out around the first of next year, he says.

Shelton has also started writing children's books. "It's just something I found out that I could do," he says, "and I'm enjoying it." He says he has completed five and may publish and promote them himself instead of using a regular publisher.

EDWARD MORRIS

COUNTRY SINGLES A-Z

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- 42 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP)
43 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL
68 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL
27 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM
60 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM
17 BACKROADS (Corner, SOCAN)
37 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
65 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI) CLM
47 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/Ms. Ducks Ditties, BMI) HL
26 BORN COUNTRY (Collins Court, ASCAP) CPP
7 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI) WBM
58 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI)
16 COME IN OUT OF THE PAIN (G.I.D., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL
24 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI) WBM

- 14 DON'T GO NEAR THE WATER (Sony Tree, BMI/Bleamus, BMI/Willesden, BMI) HL
12 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI)
48 FAMILIAR PAIN (W.B.M., SESAC/Long Acre, SESAC/Rick Hall, ASCAP) WBM
66 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP)
19 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP) CPP
32 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP)
61 THE HEART THAT YOU OWN (Coal Dust West, BMI)
64 HONKY TONK MYSELF TO DEATH (Irving, BMI/Hardscratch, BMI/WB, ASCAP/Two Sons, ASCAP) CPP
35 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI) WBM
34 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
59 I GOT A LIFE (Almo, ASCAP/Brio Blues, ASCAP/Polygram, ASCAP/Songs De Burgo, ASCAP) HL/PPP
54 I'M OKAY (AND GETTIN' BETTER) (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/WBM
21 IS THERE LIFE OUT THERE (W.B.M., SESAC/Long Acre, SESAC/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) WBM/PPP

- 40 IT ONLY HURTS WHEN I CRY (Coal Dust West, BMI/Adam Taylor, BMI) WBM
55 JEALOUS BONE (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) WBM/PPP
70 JEZEBEL KANE (Bob-A-Lew, ASCAP/CurbSongs, ASCAP/Arvinbetty, ASCAP/Endless Frogs, ASCAP)
63 LOVESICK BLUES (Mills Music, ASCAP) CPP
18 LOVIN' ALL NIGHT (Sony Tunes, ASCAP) HL
62 MASON DIXON LINE (Pink Pig, BMI)
45 MIDNIGHT IN MONTGOMERY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Golden Reed, ASCAP)
50 THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE) (Tom Collins, BMI/Amra, BMI) CPP
2 NEON MOON (Sony Tree, BMI) HL
72 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP)
69 NO LOVE HAVE I (Cedarwood, BMI)
30 NORMA JEAN RILEY (Rasaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI) WBM
10 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI) HL
8 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Rockin'R, ASCAP) HL
31 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP) CPP
41 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP) CPP
6 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) HL/PPP
5 PAST THE POINT OF RESCUE (Beann Eadair,

Billboard •1992• COUNTRY MUSIC SOURCEBOOK

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Your ad message will resound from coast to coast in the only directory that will give you exposure to all industry decision makers in these crucial categories: top charting country artists, managers, agents, radio stations, programmers, venues, promoters and music publishers. The music industry's main source covers country with thousands of listings in over a dozen categories! Act now and make your ad reservations!

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OUR 15TH YEAR

Billboard **HOT COUNTRY** SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF MONITORED COUNTRY RADIO BY BROADCAST DATA SYSTEMS.

FOR WEEK ENDING MAY 2, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	12	*** No. 1 *** THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY, JR. (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN (V) RCA 62181
2	6	10	11	NEON MOON S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2409
3	4	5	12	SOME KIND OF TROUBLE J. CRUTCHFIELD (M. REID, B. MAHER, D. POTTER)	◆ TANYA TUCKER LIBERTY PRO 79132
4	3	6	13	TODAY'S LONELY FOOL J. STROUD (K. BEARD, S. P. DAVIS)	◆ TRACY LAWRENCE ATLANTIC PRO 4348
5	5	7	12	PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY)	◆ HAL KETCHUM CURB PRO 098
6	8	9	12	PAPA LOVED MAMA A. REYNOLDS (K. WILLIAMS, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
7	9	11	13	BURN ME DOWN R. BENNETT, T. BROWN (E. MILLER)	MARTY STUART (V) MCA 54253
8	11	12	10	OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY)	MARK CHESNUTT (V) MCA 54334
9	12	13	9	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB PRO 79200
10	13	18	9	NOTHING SHORT OF DYING G. BROWN (T. TRITT)	TRAVIS TRITT (V) WARNER BROS. 18984
11	2	2	14	TAKE YOUR MEMORY WITH YOU T. BROWN (V. GILL)	VINCE GILL (V) MCA 54282
12	15	16	10	EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH)	COLLIN RAYE (V) EPIC 74242
13	7	3	13	THE TIPS OF MY FINGERS S. HENDRICKS, T. DUBOIS (B. ANDERSON)	◆ STEVE WARINER (V) ARISTA 1-2393
14	16	14	13	DON'T GO NEAR THE WATER B. CANNON, N. WILSON (C. HARTFORD, J. FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324
15	10	4	12	SHE IS HIS ONLY NEED T. BROWN (D. LOGGINS)	WYNNONA (V) CURB 54320/MCA
16	18	26	7	COME IN OUT OF THE PAIN D. JOHNSON (D. FRIMMER, F. J. MYERS)	DOUG STONE (V) EPIC 74259
17	17	25	7	BACKROADS S. BUCKINGHAM (C. MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 74258
18	19	23	9	LOVIN' ALL NIGHT J. LEVENTHAL, R. CROWELL (R. CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 74250
19	20	27	13	FIRST TIME FOR EVERYTHING J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 19024
20	30	37	6	THE WOMAN BEFORE ME G. FUNDIS (J. JOHNSTONE)	TRISHA YEARWOOD (V) MCA 54362
21	14	8	15	IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES)	◆ REBA MCENTIRE (V) MCA 54319
22	27	30	10	TILL I'M HOLDING YOU AGAIN J. BOWEN, R. ALVES (L. GÖTTLIEB, R. ALVES, B. MCCORVEY)	PIRATES OF THE MISSISSIPPI LIBERTY PRO 79146/CAPITOL
23	29	32	8	SACRED GROUND S. GIBSON, T. BROWN (V. RUST, K. BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 54356
24	21	15	17	DALLAS S. HENDRICKS, K. STEGALL (A. JACKSON, K. STEGALL)	ALAN JACKSON (V) ARISTA 1-2385
25	25	29	12	PLAY, RUBY, PLAY R. PENNINGTON (T. BROWN, T. SEALS)	◆ CLINTON GREGORY (C) (V) STEP ONE 437
26	22	21	17	BORN COUNTRY J. LEO, L. M. LEE, ALABAMA (J. SCHWEERS, B. HILL)	ALABAMA (V) RCA 62168
27	32	38	6	ALL IS FAIR IN LOVE AND WAR R. MILSAP, R. GALBRAITH (T. NICHOLS, R. BYRNE)	RONNIE MILSAP (V) RCA 62217
28	46	57	5	*** POWER PICK/AIRPLAY *** ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522
29	24	20	20	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON (V) BNA 61029
30	37	42	6	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	DIAMOND RIO ARISTA PRO 2407
31	23	19	18	ONLY THE WIND C. HOWARD, T. SHAPIRO (T. SHAPIRO, C. JONES)	◆ BILLY DEAN SBK PRO-79503/LIBERTY
32	39	45	3	GONE AS A GIRL CAN GET J. BOWEN, G. STRAIT (M. LANE)	GEORGE STRAIT (V) MCA 54379
33	38	43	5	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	◆ SHENANDOAH (V) RCA 62199
34	41	47	5	I'D SURRENDER ALL K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS (V) WARNER BROS. 18943
35	33	36	12	I COULD LOVE YOU (WITH MY EYES CLOSED) L. M. LEE, J. LEO (R. MAINEGRA, R. YANCEY)	◆ THE REMINGTONS (V) BNA 62201
36	31	24	18	WHAT SHE'S DOING NOW A. REYNOLDS (P. ALGER, G. BROOKS)	GARTH BROOKS LIBERTY PRO 79009
37	35	33	20	BETTER CLASS OF LOSERS K. LEHNING (R. TRAVIS, A. JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 19069
38	26	17	20	SAME OL' LOVE R. SKAGGS, M. MCANALLY (C. AUSTIN, G. BARNHILL)	◆ RICKY SKAGGS (C) (CD) (V) EPIC 74147
39	40	41	11	WAITIN' FOR THE DEAL TO GO DOWN B. MONTGOMERY (B. FISCHER, C. BLACK, A. ROBERTS)	◆ DIXIANA (CD) (V) EPIC 74221

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	36	28	20	IT ONLY HURTS WHEN I CRY P. ANDERSON (D. YOAKAM, R. MILLER)	◆ DWIGHT YOAKAM (V) REPRISE 19148/WARNER BROS.
41	42	39	18	OUTBOUND PLANE J. BOWEN, S. BOGGUSS (N. GRIFFITH, T. RUSSELL)	◆ SUZY BOGGUSS LIBERTY PRO-79052
42	47	52	5	ACES J. BOWEN, S. BOGGUSS (C. WHEELER)	SUZY BOGGUSS LIBERTY PRO 7952
43	48	48	5	TAKE IT LIKE A MAN S. BOGARD, R. GILES (T. HASELDEN)	◆ MICHELLE WRIGHT ARISTA PRO 2406
44	43	35	20	SOMEBODY'S DOIN' ME RIGHT B. MEVIS, G. FUNDIS (J. F. KNOBLOCH, P. OVERSTREET, D. TYLER)	KEITH WHITLEY (V) RCA 62166
45	59	—	2	MIDNIGHT IN MONTGOMERY S. HENDRICKS, K. STEGALL (A. JACKSON, D. SAMPSON)	ALAN JACKSON ARISTA PRO 2418
46	45	44	20	THAT'S WHAT I LIKE ABOUT YOU G. FUNOIS (J. HADLEY, K. WELCH, W. WILSON)	◆ TRISHA YEARWOOD (V) MCA 54270
47	50	56	4	BLUE ROSE IS P. WORLEY, E. SEAY (B. DIPIERO, P. TILLIS, J. BUCKINGHAM)	PAM TILLIS ARISTA PRO 2408
48	44	40	10	FAMILIAR PAIN J. LEO, L. M. LEE (S. LONGACRE, W. ALDRIDGE)	RESTLESS HEART (V) RCA 62054
49	55	67	3	WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOPLER)	◆ JOHN ANDERSON (C) BNA 62235
50	49	49	9	THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE) H. SHEDD, C. BROOKS (S. DEAN, K. STALEY)	◆ RONNA REEVES (C) (V) MERCURY 866 380
51	53	53	5	SHE TOOK IT LIKE A MAN B. BECKETT (P. NELSON, D. MAYO, K. STALEY)	◆ CONFEDERATE RAILROAD ATLANTIC PRO 4469
52	56	58	5	THE POWER OF LOVE S. BUCKINGHAM, L. STRICKLAND (W. ALDRIDGE)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 19069
53	57	68	3	SHIPS THAT DON'T COME IN B. MONTGOMERY, J. SLATE (P. NELSON, D. GIBSON)	◆ JOE DIFFIE (V) EPIC 74285
54	51	54	7	I'M OKAY (AND GETTIN' BETTER) R. HALL (S. EWING, M. T. BARNES)	BILLY JOE ROYAL ATLANTIC PRO 4428
55	52	51	18	JEALOUS BONE E. GORDY, JR., T. BROWN (R. GILES, S. BOGART)	◆ PATTY LOVELESS (CD) (V) MCA 54271
56	54	50	11	THE ROCK S. HENDRICKS, B. BECKETT (J. VARSOS, R. SMITH)	◆ LEE ROY PARNELL (V) ARISTA 2400
57	NEW	1	1	*** HOT SHOT DEBUT *** THE TIME HAS COME P. WORLEY, E. SEAY (L. WILSON, S. LONGACRE)	◆ MARTINA MCBRIDE (V) RCA 62215
58	64	—	2	CAN'T STOP MYSELF FROM LOVING YOU E. GORDY, JR., T. BROWN (KOSTAS, FOLKVRD)	PATTY LOVELESS (V) MCA 54371
59	61	65	3	I GOT A LIFE S. BUCKINGHAM (M. REID, R. BOURKE)	MIKE REID (V) COLUMBIA 74286
60	58	55	17	BABY, I'M MISSING YOU P. WORLEY, E. SEAY (S. SESKIN, N. MONTGOMERY)	HIGHWAY 101 (V) WARNER BROS. 19043
61	70	—	2	THE HEART THAT YOU OWN P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 18966/WARNER BROS.
62	68	—	2	MASON DIXON LINE K. LEHNING (D. SEALS)	◆ DAN SEALS (V) WARNER BROS. 18986
63	62	61	16	LOVESICK BLUES J. BOWEN, G. STRAIT (L. MILLS, C. FRIEND)	GEORGE STRAIT (V) MCA 54318
64	63	66	4	HONKY TONK MYSELF TO DEATH K. LEHNING (J. MAX, D. BARNES, M. T. BARNES)	GEORGE JONES (V) MCA 54370
65	60	59	8	BILLY CAN'T READ B. BANNISTER (P. OVERSTREET, J. MICHAEL)	◆ PAUL OVERSTREET (V) RCA 62193
66	69	63	18	FIGHTING FIRE WITH FIRE R. HAFKINE (M. WHITE, C. R. WHITE)	◆ DAVIS DANIEL (V) MERCURY 866 132
67	74	—	2	THIS NIGHTLIFE J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA ALBUM CUT
68	72	70	7	AGAINST THE GRAIN A. REYNOLDS (B. BOUTON, L. CORDELL, C. JACKSON)	GARTH BROOKS LIBERTY ALBUM CUT
69	67	—	2	NO LOVE HAVE I P. WORLEY, E. SEAY, H. DUNN (M. TILLIS)	HOLLY DUNN (V) WARNER BROS. 18956
70	71	—	2	JEZEBEL KANE J. STROUD (J. WHITE, J. WHITE, A. PESSIS)	JJ WHITE CURB PRO 77492
71	66	64	4	STRAIGHT TALK G. LADANYI, D. PARTON (D. PARTON)	◆ DOLLY PARTON (C) HOLLYWOOD 64776/ELEKTRA
72	73	—	2	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T. BROWN, R. MCENTIRE (B. RUSSELL)	◆ REBA MCENTIRE MCA ALBUM CUT
73	NEW	1	1	THE RIVER A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
74	NEW	1	1	YOU DO MY HEART GOOD J. BOWEN, C. FRANCIS (T. PADEN, M. LANTRIP)	◆ CLEVE FRANCIS LIBERTY PRO 70434
75	65	60	14	WORKING WOMAN S. HENDRICKS, T. DUBOIS (R. CROSBY, W. ROBINSON, T. DUBOIS)	ROB CROSBY (V) ARISTA 1-2397

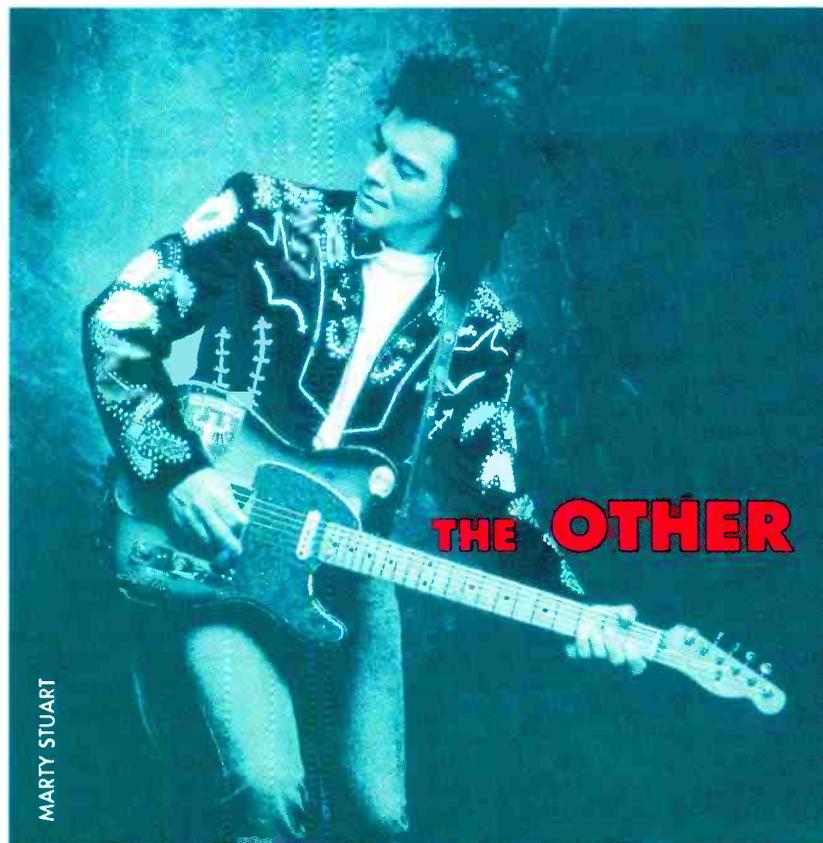
Records moving up the chart with airplay gains this week. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1992, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

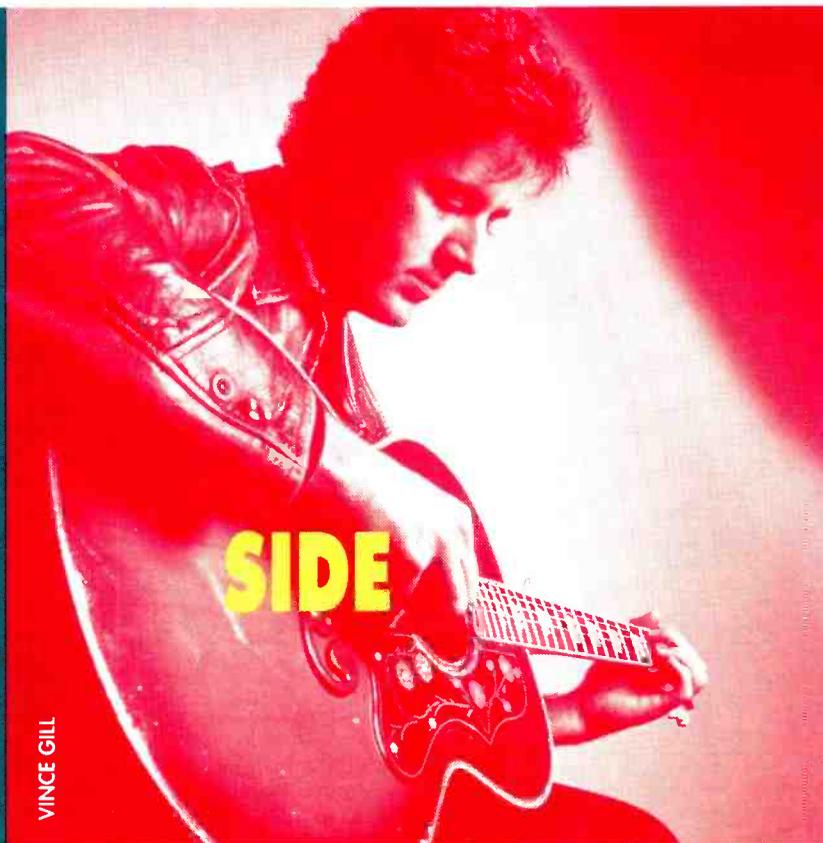
1	—	—	1	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	LORRIE MORGAN RCA
2	—	—	1	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	◆ PAM TILLIS ARISTA
3	1	—	2	IS IT COLD IN HERE B. MONTGOMERY, J. SLATE (D. MORRISON, J. DIFFIE, K. PHILLIPS)	◆ JOE DIFFIE EPIC
4	2	1	5	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	◆ DOUG STONE EPIC
5	3	3	9	LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES)	◆ COLLIN RAYE EPIC
6	4	2	6	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	◆ TRACY LAWRENCE ATLANTIC
7	5	5	10	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	◆ SAMMY KERSHAW MERCURY
8	11	8	9	SHAMELESS A. REYNOLDS (B. JOEL)	GARTH BROOKS LIBERTY
9	6	7	10	MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN ARISTA
10	8	4	4	THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD)	◆ SAWYER BROWN CURB
11	10	10	31	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. IMS)	◆ TRISHA YEARWOOD MCA
12	9	—	2	TURN THAT RADIO ON R. MILSAP, R. GALBRAITH (A. JORDAN, P. DAVIS)	RONNIE MILSAP RCA
13	7	6	4	THE WHISKEY AIN'T WORKIN' G. BROWN (R. SCAIFE, M. STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS.

14	17	15	10	FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER)	◆ REBA MCENTIRE MCA
15	12	9	9	YOU CAN DEPEND ON ME J. LEO, L. M. LEE (R. ROGERS, J. GRIFFIN)	RESTLESS HEART RCA
16	18	25	28	DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
17	15	12	14	ANYMORE G. BROWN (T. TRITT, J. COLUCCI)	◆ TRAVIS TRITT WARNER BROS.
18	16	16	22	MIRROR MIRROR M. J. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	◆ DIAMOND RIO ARISTA
19	14	13	31	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	◆ ALAN JACKSON ARISTA
20	13	11	5	MAMA DON'T FORGET TO PRAY FOR ME M. J. POWELL, T. DUBOIS (L. SHELL, L. CORDELL)	◆ DIAMOND RIO ARISTA
21	21	14	66	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS LIBERTY
22	20	17	17	NEW WAY (TO LIGHT UP AN OLD FLAME) B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	JOE DIFFIE EPIC
23	—	18	23	LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
24	19	19	31	SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	◆ HAL KETCHUM CURB
25	24	—	45	WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN)	◆ MIKE REID COLUMBIA

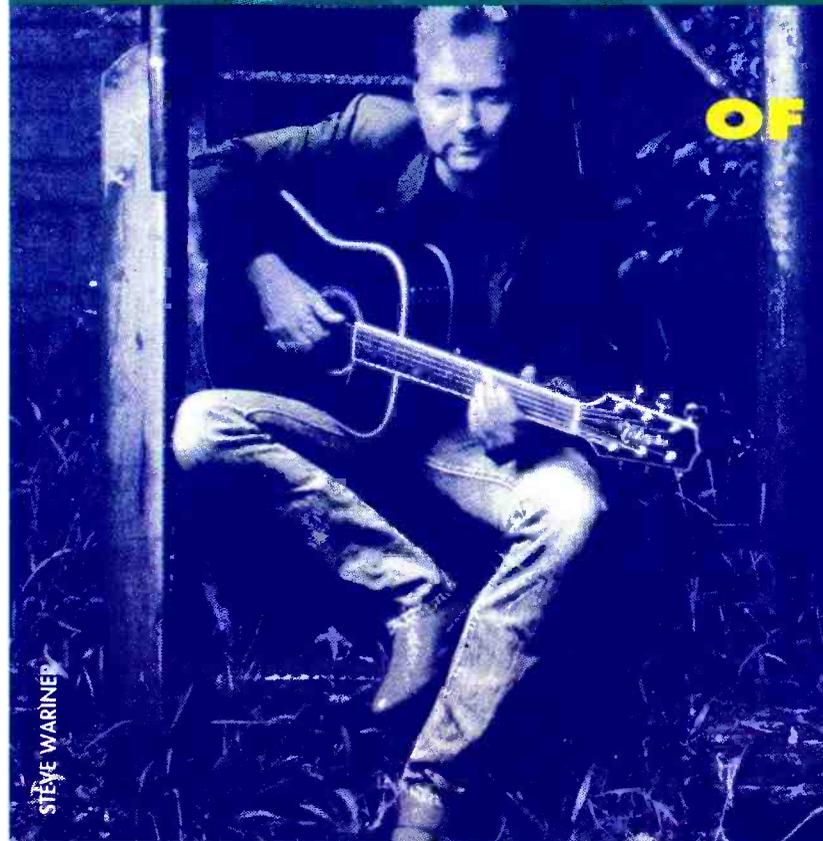
◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.



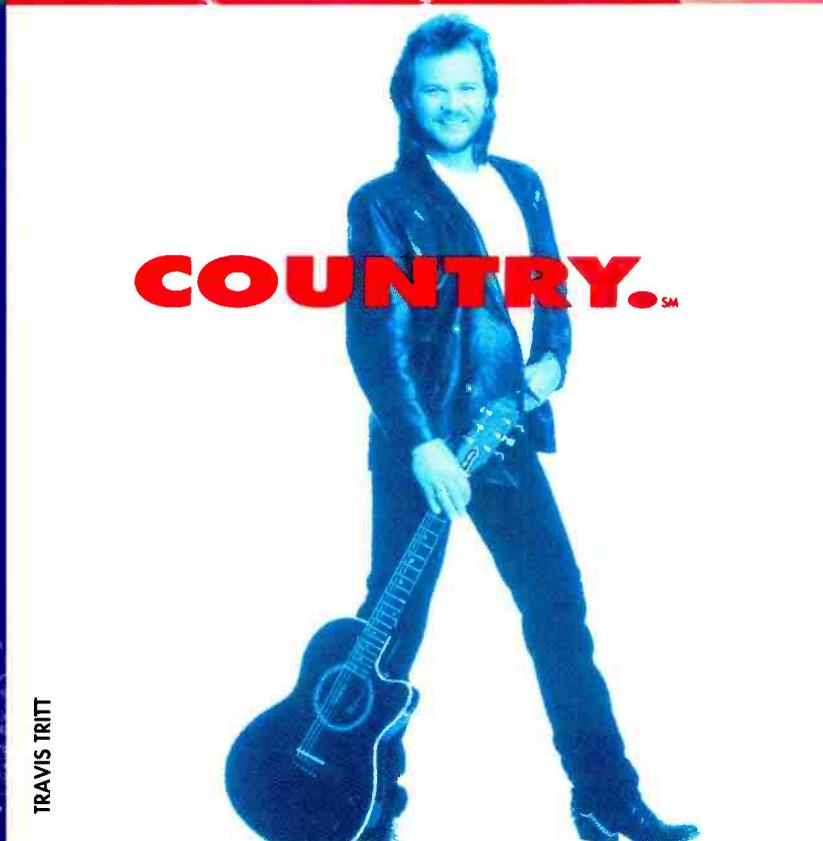
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STEVE WARINER



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Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MAY 2, 1992

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	1	3	WYONNA CURB 10529*/MCA (10.98)	WYONNA	1	
2	2	2	32	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98)	ROPIN' THE WIND	1	
3	3	3	84	GARTH BROOKS ▲ ⁷ LIBERTY 93866* (9.98)	NO FENCES	1	
4	4	4	155	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98)	GARTH BROOKS	2	
5	5	5	29	REBA MCENTIRE ▲ MCA 10400* (9.98)	FOR MY BROKEN HEART	3	
6	7	8	36	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	6	
7	6	6	47	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2	
8	8	7	6	AARON TIPPIN RCA 61129* (9.98)	READ BETWEEN THE LINES	6	
9	12	11	3	MARK CHESNUTT MCA 10530* (9.98)	LONGNECKS & SHORT STORIES	9	
10	14	18	36	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	10	
11	13	13	42	TRISHA YEARWOOD ▲ MCA 10297* (9.98)	TRISHA YEARWOOD	2	
12	10	10	49	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2	
13	9	9	58	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5	
14	16	17	14	SAWYER BROWN CURB 95624* (9.98)	DIRT ROAD	14	
15	11	12	21	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	10	
16	15	15	30	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7	
17	18	16	10	JOHN ANDERSON BNA 61029* (9.98)	SEMINOLE WIND	10	
18	17	14	42	TANYA TUCKER ● LIBERTY 95562* (9.98)	WHAT DO I DO WITH ME	6	
19	20	21	23	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	18	
20	19	20	7	LITTLE TEXAS WARNER BROS. 26820* (9.98)	FIRST TIME FOR EVERYTHING	19	
21	26	27	36	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12	
22	24	38	3	SOUNDTRACK HOLLYWOOD 61303*/ELEKTRA (10.98)	STRAIGHT TALK	22	
23	22	22	25	SUZY BOGGUSS LIBERTY 95847* (9.98)	ACES	19	
24	21	19	9	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98)	MAVERICK	7	
25	23	23	53	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10	
26	25	24	16	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7	
27	30	30	76	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7	
28	35	36	47	DIAMOND RIO ● ARISTA 8673* (9.98)	DIAMOND RIO	13	
29	28	28	110	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3	
30	31	33	48	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3	
31	29	26	76	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1	
32	32	29	84	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2	
33	27	25	52	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	10	
34	36	31	79	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	11	
35	37	34	28	ALABAMA ● RCA 61040* (9.98)	GREATEST HITS VOL. 2	10	
36	33	35	193	THE JUDDS ▲ ² CURB 8318/RCA (9.98)	GREATEST HITS	1	
37	34	32	32	THE JUDDS ● CURB 61018/RCA (9.98)	GREATEST HITS VOL. II	7	
38	45	45	54	MARTY STUART MCA 10106* (9.98)	TEMPTED	20	
39	42	39	34	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	39	37	111	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
41	41	42	26	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
42	40	43	57	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
43	38	40	107	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
44	44	44	155	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1
45	49	51	28	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98)	WALK THE PLANK	39
46	43	41	121	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
47	47	47	14	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	22
48	46	46	23	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25
49	48	48	80	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
50	56	—	2	SHENANDOAH COLUMBIA 48885* (9.98 EQ)	GREATEST HITS	50
51	NEW ►	1	1	VINCE GILL RCA 61130* (7.98)	I NEVER KNEW LONELY	51
52	52	64	84	DOLLY PARTON ● COLUMBIA 44384*/SONY (8.98 EQ)	WHITE LIMOZEEN	3
53	51	49	88	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
54	53	55	33	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
55	NEW ►	1	1	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98)	THE BEST OF HANK & HANK	55
56	54	52	129	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
57	55	53	134	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
58	50	50	30	BILLY DEAN SBK 4-96728*/LIBERTY (9.98)	BILLY DEAN	34
59	58	56	118	DAN SEALS LIBERTY 48308 (4.98)	THE BEST	7
60	60	59	11	THE REMINGTONS BNA 61045* (9.98)	BLUE FRONTIER	55
61	64	60	99	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
62	59	58	3	CLEVE FRANCIS LIBERTY 96498* (9.98)	TOURIST IN PARADISE	58
63	57	57	56	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
64	65	72	100	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (8.98 EQ)	SIMPLE MAN	2
65	63	62	83	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
66	61	65	126	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
67	71	63	56	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
68	62	54	32	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
69	70	69	86	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
70	RE-ENTRY	13	13	EMMYLOU HARRIS & THE NASH RAMBLERS REPRIS 26664*/WARNER BROS. (10.98)	AT THE RYMAN	32
71	68	61	55	BILLY DEAN SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12
72	67	66	54	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
73	RE-ENTRY	87	87	PIRATES OF THE MISSISSIPPI LIBERTY 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
74	RE-ENTRY	33	33	CHRIS LEDOUX LIBERTY 96499* (9.98)	WESTERN UNDERGROUND	36
75	66	71	62	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING MAY 2, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ³ MCA 12 (8.98)	GREATEST HITS	50
2	3	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98)	GREATEST HITS	50
3	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	50
4	6	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	50
5	9	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (5.98)	ALWAYS & FOREVER	50
6	4	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	19
7	10	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	45
8	5	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ)	SUPER HITS	36
9	7	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	43
10	8	VINCE GILL RCA 9814 (4.98)	BEST OF VINCE GILL	50
11	12	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	50
12	20	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	49
13	23	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98)	GREATEST HITS	40

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	16	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	30
15	19	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	50
16	21	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	50
17	15	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	35
18	18	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	48
19	24	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	45
20	22	DWIGHT YOAKAM ▲ REPRIS 25372*/WARNER BROS. (8.98)	GITARS, CADILLACS, ETC., ETC.	3
21	17	KENNY ROGERS REPRIS 26711*/WARNER BROS. (9.98)	20 GREAT YEARS	4
22	—	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	39
23	—	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT	11
24	—	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	48
25	25	THE JUDDS ▲ CURB 5319/RCA (8.98)	WHY NOT ME	35

Catalog albums are older titles which are registering significant sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

AARON tippin

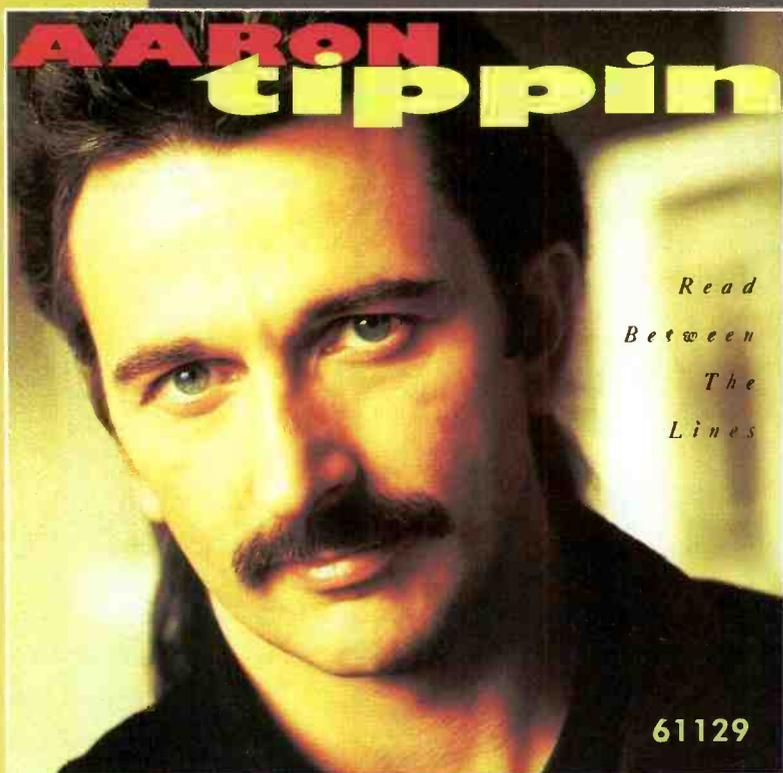
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#1 in Gavin

#1 in R&R



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Top Contemporary Christian

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	2	17	PETRA WORD 48859*/EPIC	5 weeks at No. 1 UNSEEN POWER
2	1	23	CARMAN BENSON 2809*	ADDICTED TO JESUS
3	3	57	AMY GRANT ▲ ³ WORD 6907*	HEART IN MOTION
4	4	79	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
5	5	27	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS	MICHAEL ENGLISH
6	7	67	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
7	6	27	TWILA PARIS STARSONG 8207*	SANCTUARY
8	28	3	FIRST CALL DAYSRING 6925*/WORD	HUMAN SONG
9	10	21	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
10	9	41	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
11	8	79	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
12	14	79	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
13	13	57	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
14	19	30	MARGARET BECKER SPARROW 1261*	SIMPLE HOUSE
15	11	5	MAGDALLAN INTENSE 9098*/FRONTLINE	BIG BANG
16	16	23	SANDI PATTI WORD 48787*/EPIC	OPEN FOR BUSINESS
17	20	5	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
18	17	15	ACAPPELLA WORD 9299*	WE HAVE SEEN HIS GLORY
19	22	5	LISA BEVILL VIREO 2201*/SPARROW	MY FREEDOM
20	12	41	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
21	15	129	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
22	26	3	CINDY MORGAN WORD 9258*	REAL LIFE
23	29	9	DALLAS HOLM BENSON 2839*	CHAIN OF GRACE
24	18	297	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
25	NEW▶		AL DENSON BENSON 2858*	THE EXTRA MILE
26	35	93	PETRA WORD 48546*/EPIC	BEYOND BELIEF
27	25	9	HOSANNA! MUSIC INTEGRITY 041*/SPARROW	UP TO ZION
28	24	41	STEVE CAMP SPARROW 1272*	CONSIDER THE COST
29	NEW▶		STEVE GREEN SPARROW 1315*	HIDE EM' IN YOUR HEART VOL.2
30	34	13	CHARLIE PEACOCK SPARROW 1303*	LOVE LIFE
31	33	7	RANDY STONEHILL MYRRH 6946*/WORD	WONDERAMA
32	23	3	KENNY MARKS MYRRH 4216*/WORD	FIRE OF FORGIVENESS
33	27	23	COMMISSIONED BENSON 2808*	NUMBER 7
34	NEW▶		GOADS DIADEM 0903*/SPECTRA	HOLY TERRITORY
35	39	29	GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
36	32	13	STEVE CAMP SPARROW 1314*	DO'IN MY BEST VOL.2
37	31	44	GLAD BENSON 2602	ACAPPELLA PROJECT II
38	RE-ENTRY		RICKY SKAGGS WORD 9328*	MY FATHER'S SON
39	36	7	JANET PASCHAL WORD 9257*	SIMPLE TRUST
40	38	70	WAYNE WATSON WORD 4192*	HOME FREE

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. * Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.



by Bob Darden

AN INTRIGUING rumor has surfaced in recent days involving Nashville-based Star Song Records, which one local paper has called "the fastest-growing company in gospel music." Star Song officials claim their sales by the end of '92 will be in the \$20-million range.

Not surprisingly, an independently owned company with projected revenues in that ballpark has drawn a lot of attention. Liberty Records, EMI's Nashville-based label, is said to be interested in purchasing Star Song and, in recent days, at least one insider has reported that music giant BMG has made "serious" overtures toward Star Song, as well.

The label is attractive mostly because of a strong, visible stable of artists (including Dove winners Twila Paris and Bride, and Grammy winner the Gaither Vocal Band), vigorous gospel and metal divisions, and distribution agreements with the "Gerbert" children's series and the Christian clothing line Living Epistles.

Incidentally, last month BMG Music Publishing and Sparrow Records unveiled a long-term music publishing partnership—which has increased speculation that BMG is interested in gospel music.

NO RUMORS are being bandied about regarding Meadowgreen Music, but the publishing giant's 10th anniversary is worth a special mention.

Meadowgreen is the brainchild of Randy Cox, Joe

Huffman, Donna Hilley, and Buddy Killen. The group's first published song—Gary Chapman's "Finally"—became a No. 1 country smash, a top-five AC song, a top-50 pop single, and a No. 1 Christian radio hit.

Meadowgreen's exclusive writers currently include Bonnie Keen, Marty and Vickie McCall, Marabeth Jordan Salvesson, Billy Simon, and Geoff and Becky Thurman.

Among the Nashville-based publisher's best-known Dove- and Grammy-nominated songs are "How Majestic Is Your Name," "Emmanuel," "Friends," "Sing Your Praise To The Lord," "Angels," "Hosanna," "Jehovah," and "Finally." Meadowgreen also controls the potent Lexicon catalog.

Sparrow Records recently announced that Cox has been named VP, publishing, Sparrow Communications Group. While he retains an interest in Meadowgreen, he will work full-time directing Sparrow's copyright development and promotion.

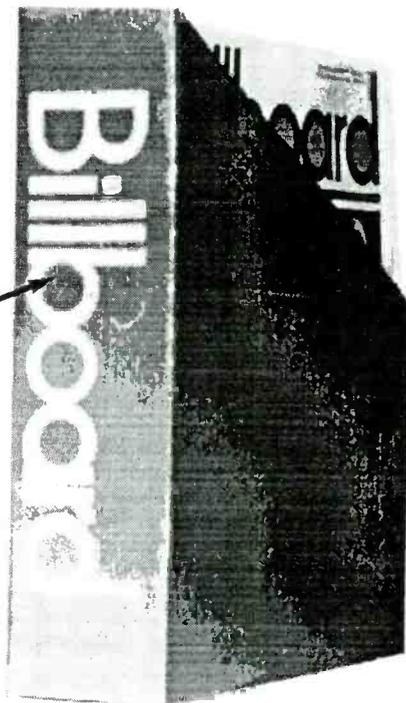
KURT KAISER, the pianist/composer/producer/arranger, was recently honored by ASCAP with a lifetime achievement award at a Nashville luncheon. Tom Long, ASCAP's director of writer/publisher relations in gospel music, cited Kaiser's 35 years of composing and 200 songs and creations.

Kaiser, who with Billy Ray Hearn and Ralph Carmichael helped shape what would become contemporary Christian music, continues to write and perform moving, melodic music—as witnessed by last year's instrumental release "The Lost Art Of Listening." His catalog includes such pivotal musicals as "Tell It Like It Is" and "Natural High," and songs like "Pass It On" and "Oh How He Loves You And Me." In recent years, the Waco, Texas-based artist has also become a prolific producer.

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In the SPIRIT



by Lisa Collins

"THE BIGGEST GOSPEL Music Assn. Week ever" is how GMA officials are summing up "Gospel Music '92" in Nashville. Attendance figures topped 1,800, with full registrants peaking at more than 1,200. In addition to the Dove Awards ceremony (Billboard, April 25), major events included awards luncheons sponsored by ASCAP, BMI, and SESAC, as well as the various label luncheon showcases.

Seminar highlights at this year's GMA included "Moving Into Mainstream," which dealt with the moves that are taking gospel music artists to new heights, and "Industry Crossfire," an interactive forum pitting industry executives vs. gospel retailers. At "Crossfire," retailers expressed the desire for less quantity and more quality releases—followed up by more promotions.

Additional concerns included the need for more biographical information on new artists, along with a standardized bar code and coupons. Taking part were Sparrow CEO **Billy Ray Hearn**, Integrity Music VP **S.G. Baldwin**, Benson president **Jerry Park**, Spectra head **Bob McKenzie**, Star Song VP **Jeff Moseley**, Word executive VP **Tom Ramsey**, Frontline president **Brian Tong**, and Diadem president **George King**.

Information and events at GMA were spread among five separate forums: Christian Music and Video Retailers, the National Christian Promoters Roundtable, Industry Leadership, Career Seminars (garnering the largest number of registrants), and the National Christian Radio Seminar—now celebrating its 25th year.

THERE WERE A LOT of new faces at this year's GMA. Among them: **Joe Thomas**, whose Chicago-based Platinum Entertainment recently launched CGI (Chicago Gospel International) Records. The contemporary Christian/gospel label, which is being distributed through A&M, made its formal debut late last year with the release of "A Tribute To James Cleveland—Volume I." The album, featuring the **Williams Brothers**, **Douglas Miller**, **Heaven Sent**, and **Evylyn Agee**, scored high marks with gospel announcers and earned a spot in the top 20.

Platinum Entertainment is best known for both River North Studios and its success with commercial jingles. Last year's revenues reportedly topped \$60 million. Thomas hopes to use River North for recording choir albums—complete with audiences—in order to create

the best of both worlds. Not surprisingly, given Thomas' advertising background, he intends to put major dollars into promotion for CGI.

"No black gospel company has been willing to gamble their promotional dollars on [their artists]," Thomas says. "That's what will put us over the top. Within the next two years, I expect to be a major player in this field."

Thomas is backing up his claims with a roster that already includes **Danniebelle Hall**, **Douglas Miller**, **Agee**, and **Calvin Rhone**. Hall, best known as the lead singer of **Andrae Crouch's Disciples** from 1973-78, has been absent from the industry for the past eight years. A new album, "Designer's Original," is set for release this month. In May, CGI will release its second tribute album to the late Rev. Cleveland, which will feature performances by **Albertina Walker & the Caravans**, the **Clark Sisters**, and **Walter and Lynette Hawkins**.

Still to come from CGI are releases by Miller, Rhone, and Agee. Thomas hopes eventually to produce a gospel television show.

AMID THE BUZZ at this year's weeklong festivities in Nashville was a public press release from Fixit Records saying that the label had severed its contractual relationship with Witness. The release claimed that "certain differences have arisen that have made it necessary to terminate the agreement. No further radio promotion, marketing, or publicity will be undertaken by Fixit for the Witness project." (A similar statement regarding **Michael Brooks** had been circulated in the week prior to GMA.)

Instead, Fixit is embarking on a major push behind **Liz Lee**, who sang with Witness for the past six months, and who has now signed with Fixit as a solo artist.

Also on Fixit, **Edwin Hawkins** has reassembled his singers for a reunion album and video for "Oh Happy Day." Believe it or not, it was 23 years ago that that song wound its way up Billboard's gospel charts.

FORMER TAKE 6 member **Mervyn Warren** is taking a lead role in the Warner/Alliance production of "Handel's Messiah—A Soulful Celebration." Warren is producing half of the songs featured on the revamped African-American version. The project is—thus far—set to include a two-CD set, a TV special, and a coffee-table book. Among those already committed are **Patti LaBelle**, **Al Jarreau**, **Quincy Jones**, **Tevin Campbell**, **Daryl Coley**, **Commissioned**, **Take 6**, **Tramaine Hawkins**, and others. A mass recording is set to take place Tuesday (28) at the A&M studio lot.

Elsewhere, **Lavine Hudson** has signed with Sparrow Records for distribution in the gospel marketplace. Her first Sparrow release, "Between Two Worlds," is set for release later this week.

MALACO BUILDS FAN BASE SANS FANFARE

(Continued from page 20)

ords manufactured, we do the graphics [for the album covers]," says Couch, who adds that the label never cuts out any of its catalog.

"When we first started in this business, there were a lot of companies like Malaco," adds Madison, the company's director of business affairs. "They pressed their own records, did their own jackets, but there are none left that are really as independent as we are. This is a \$20 million company. But 80% of those other people you never hear of."

The company has expanded slightly, with about 100 employees spread between the main facility in Jackson, the studio in Muscle Shoals, and small offices in New York, Nashville, and London. With a large national staff, promotion consists of the basics: getting records into stores and on the radio. Most of the artists make frequent concert appearances. There are no fancy release parties, showcases, press junkets, or mer-

chandising tchatchkas.

"We don't really depend on radio, but it's getting better every day," says Couch about airplay opportunities. "This ain't Run-D.M.C. we're doing. This music goes in cycles; one day they're playing rap, the next day, who knows? We just try to fit in

loosely wherever we can."

Adds Stephenson, "One thing that we've done over the past year is put ourselves on a sound financial basis. We don't jet-set around the world; promotion and publicity are very simple. We don't go for a lot of flash; we go for person-to-person contacts."

RHYTHM AND BLUES

(Continued from page 20)

it was being taped for TV broadcast later dragged out the proceedings. The edited version should be stellar; the Essence Awards will air from 9-11 p.m. May 29 on CBS.

STUFF: Two all-star rap videos were released April 21 by PolyGram Video. First is the long-awaited "Rap-fest II: Sisters In The Name Of Rap," the all-female rap concert event that features **Queen Latifah**, **Silk Tymes Leather**, **Shelly Thunder**, **Nefertiti**, **Def Dames**, **MC Lyte**, **Yo-Yo**, **Salt-**

N-Pepa, **Tam Tam**, **Nikky Kixx**, and others in one show; and "Buried Treasure Vol. 3—Rap Source," which features classic clips by **Eric B. & Rakim**, **X-Clan**, **Public Enemy** and **Anthrax**, **Boo-Yaa T.R.I.B.E.**, and others... Capitol is gearing up for two new releases. **Mellow Man Ace**, who helped popularize Latin rap, will deliver his new one, "The Brother With Two Tongues," June 2, while female singer **Bemshi** is due a month later with "Woman Child."

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
★★ NO. 1 ★★				
1	3	7	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP 1 week at No. 1
2	1	17	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
3	2	29	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
4	6	17	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
5	5	41	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
6	4	41	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
7	7	55	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSOT 1401/SPECTRA	WASH ME
8	13	7	THOMAS WHITFIELD BENSON 2841*	ALIVE & SATISFIED
9	8	47	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
10	9	37	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
11	10	31	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
12	12	33	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS
13	11	13	RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7507*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3
14	14	17	VARIOUS ARTISTS CGI 8530/A&M	A TRIBUTE TO JAMES CLEVELAND VOL. 1
15	15	15	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSOT 40195/SPECTRA	VICTORY IN PRAISE
16	19	21	THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
17	16	67	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
18	20	35	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
19	28	83	TRAMAIN HAWKINS SPARROW 1246	LIVE
20	18	41	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
21	24	13	REV. BENJAMIN CONE, JR./MISSISSIPPI MASS CHOIR MALACO 4452*	HAMMERTIME (J.C.)
22	NEW ▶		DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
23	29	7	ADORATION 'N' PRAYZE TM 1007*/SPECTRA	TIME IS RUNNING OUT
24	32	9	NICHOLAS WORD 48786*/EPIC	BACK TO BASICS
25	17	23	COMMISSIONED BENSON 2808*	NUMBER 7
26	21	27	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
27	25	3	ALBERTINA WALKER BENSON 8532*/A&M	LIVE
28	23	13	EDWIN HAWKINS FIXIT 9206*	MUSIC & ARTS SEMINAR MASS CHOIR/LOS ANGELES
29	NEW ▶		WILLIE BANKS MALACO 4449	THE LEGEND LIVES ON
30	39	53	RANCE ALLEN BELLMARK 71806	PHENOMENON
31	22	21	CANDI STATON BERACAH 2040*	STANDING ON THE PROMISES
32	33	5	THE BRIGHT STAR MALE CHORUS SAVOY 4808/MALACO	HE WILL ANSWER PRAYER
33	30	75	MIGHTY CLOUDS OF JOY WORD 48587*/EPIC	PRAY FOR ME
34	NEW ▶		JOHN P. KEE TYSOT 9115*/SPECTRA	CHURCHIN' WITH THEY TYSOT ARTISTS
35	NEW ▶		AL GREEN WORD 48860*/EPIC	LOVE IS REALITY
36	26	33	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7104/MALACO	LIVE FROM WASHINGTON DC
37	NEW ▶		REV. WILLIAM ABNEY BETHEL PENTECOSTAL CHOIR TM 1004*	LORD USE ME
38	NEW ▶		WAR ON SIN LIGHT 73077*/SPECTRA	THIS IS GOSPEL
39	34	17	REV. F.C. BARNES ATLANTA INTERNATIONAL 10172	GOD DELIVERED
40	37	31	CASSIETA GEORGE GOSPEL TRAIN 5505/QUICKSILVER	A LEGEND FROM LEGENDS

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.

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Latin Notas



by John Lannert

CAPITOL/EMI LATIN TRIPLES ITS PLEASURE: It's official. Capitol/EMI Latin is now distributing the Triplets' album "Fuerza Del Parentesco" for the Hispanic market. It is believed that the Triplets' one-album distribution deal marks the first time a Latin act has put out product on two different major labels in both the Hispanic and non-Hispanic markets.

The Triplets' manager, Steve Allen, applauds the accord, saying Capitol's marketing muscle will perk up album sales. "We look forward to a smooth transition and a successful relationship with Capitol." The album's lead-off single, "Sombras Y Silencios," reached No. 11 on the Hot Latin Tracks chart in February. The follow-up single, "La Esperanza," was released in March.

MISCELLANEA: A three-month investigation by ALARM in Lodi, Calif., culminated April 8 with the confiscation of \$1 million worth of counterfeit Latin-music cassettes and equipment. Five people were served with search warrants. . . TH-Rodven has re-signed the Tierra Tejana Band to a four-year contract. . . WEA Latina's recent signee Johnny Canales currently is wrapping up his label debut with Los Huracanes Del Norte. Canales' rap label mate Chulito just released his first 12-inch single, "Macumba," recorded with U.K. pop/jazz act Matt Bianco. Also just shipped is "Amor, Sudor Y Lágrimas," from Lalo Y Los Descalzos. Set to ship May 12 is Yolanda

Monge's label bow, "Cara De Angel," featuring the leadoff single "Sobreviveré" . . . Stefani continues to make noise on Tejano stations with her catchy Capitol/EMI single "Tú Y Nadie Más." Her label debut should be out sometime this summer. . . Miami-based Majestic Sounds Enterprises has grown to a 35-member Latin record pool headed by Raymond Martínez, who hosts several power mix programs for Power 96 Miami. . . New urban outlet WRBP-FM Youngstown, Ohio, needs salsa/Latin jazz service. . . Sony Discos' Luis Enrique will be a judge at the Miss Universe contest, set to be held in June in Bangkok. Enrique also is scheduled to perform at the Summer Olympics in Barcelona. . . Booking agency British & International Artists has signed Mexican vocalists Rigo Tovar and Angelica Sierra. Tovar is scheduled to launch his North and South American tour in June. Sierra is booked to perform May 3 at the Cinco de Mayo festival in Phoenix. WEA Latina's Grupo Cañaveral is slated to kick off its North American trek in June. The first North American tour for Cañaveral's label mate Wilkins is being put together. . . Since last December, Publications Exchange Inc. (PEX), a Miami-based importer of Cuban cultural material, has been distributing musical product from Cuban labels Artex and PM Records. Among the more prominent names being distributed are Los Van Van, Benny Moré, Irakere, and Pablo Milanés, owner of PM. Company president Josefina Hernández says business is robust, adding that she already has snagged distribution pacts with Rounder Records and Bassin Distributors.

LATIN MUSIC CONFERENCE UPDATE: There are no more hotel rooms available at Caesars Palace, where the LMC and "Premio Lo Nuestro" are being held. Hotel rooms can be reserved at the Flamingo Hilton, the Dunes, and Imperial Palace. . . Warner Discos' Miguel Tomás has canceled his conference showcase.

Top Latin Albums

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL	
			ARTIST	TITLE LABEL & NUMBER/DISTRIBUTING LABEL
1	1	21	LUIS MIGUEL	ROMANCE WEA LATINA 75805
2	2	53	PANDORA	CON AMOR ETERNO CAPITOL-EMI LATIN 42451
3	3	13	ALVARO TORRES	NADA SE COMPARA . . . CAPITOL-EMI LATIN 42537
4	4	23	MAGNETO	MAGNETO SONY 80670
5	9	7	LOS BUKIS	QUIEREME FONOVISA 9040
6	5	45	RICARDO MONTANER	ULTIMO LUGAR TH-RODVEN 2864
7	6	13	P. SAN BASILIO/P. DOMINGO	POR FIN JUNTOS CAPITOL-EMI LATIN 42624
8	10	9	RICKY MARTIN	RICKY MARTIN SONY 80695
9	8	15	LUIS ANGEL	DEL CORAZON DEL HOMBRE DISCOS INT'L 80678/SONY
10	13	21	LOURDES ROBLES	DEFINITIVAMENTE SONY 80693
11	7	17	ROBERTO CARLOS	SUPER HEROE DISCOS INTERNATIONAL 80696/SONY
12	16	39	VIKKI CARR	COSAS DEL AMOR SONY 80635
13	19	41	GLORIA TREVI	TU ANGEL DE LA GUARDA ARIOLA 3087/BMG
14	22	5	JOSE LUIS RODRIGUEZ	PIEL DE HOMBRE SONY 80746
15	14	25	CAMILO SESTO	A LA VOLUNTAD DEL CIELO ARIOLA 3196/BMG
16	24	75	ANA GABRIEL	EN VIVO SONY 89303
17	23	26	PROYECTO M	ARDE QUE ME QUEMAS CAPITOL-EMI LATIN 42529
18	21	56	EDNITA NAZARIO	LO QUE SON LAS COSAS CAPITOL-EMI LATIN 42394
19	17	37	GARIBALDI	QUE TE LA PONGO TH-RODVEN 2792
20	11	44	ALEJANDRA GUZMAN	FLOR DE PAPEL FONOVISA 9010
21	25	55	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES ARIOLA 2498/BMG
22	18	51	RAUL DI BLASIO	BARROCO ARIOLA 3107/BMG
23	20	5	VARIOS ARTISTAS	EXITOS '92 GLOBO 80725/SONY
24	—	1	PALOMA SAN BASILIO	DE MIL AMORES CAPITOL-EMI LATIN 42677
25	15	47	DANIELA ROMO	AMADA MAS QUE NUNCA CAPITOL-EMI LATIN 42489
1	2	11	LUIS ENRIQUE	UNA HISTORIA DIFERENTE SONY 80710
2	1	25	GILBERTO SANTA ROSA	PERSPECTIVA DISCOS INTERNATIONAL 80689/SONY
3	5	31	EDDIE SANTIAGO	SOY EL MISMO CAPITOL-EMI LATIN 42296
4	4	9	SOUNDTRACK	THE MAMBO KINGS ELEKTRA 961240
5	3	11	TITO ROJAS	TITO ROJAS M.P.I. 6061
6	8	19	ALEX D'CASTRO	SOLO TH-RODVEN 2883
7	23	3	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA CAPITOL-EMI LATIN 42478
8	15	7	LIMITE 21	YO TE SEGUIRE QUERIENDO M.P.I. 6047
9	18	21	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS. . . M.P.I. 6059
10	10	69	JUAN LUIS GUERRA Y 4.40	BACHATA ROSA KAREN 109/BMG
11	—	1	ORQUESTA ZONA ROJA	ORQUESTA ZONA ROJA CANDELA 001
12	6	37	TONY VEGA	UNO MISMO RMM 80641/SONY
13	20	7	ALEX BUENO	COMO NADIE J&N 1991/J&N
14	—	1	ANGELA CARRASCO	PIEL CANELA CAPITOL-EMI LATIN 42591
15	13	5	JOHNNY RIVERA	ENCUENDRO CASUAL SONY 80727
16	9	27	TITO PUENTE	THE MAMBO KING 100TH LP RMM 80680/SONY
17	11	5	DOMINGO QUINONES	PINTANDO LUNA SONERO 80738/SONY
18	12	30	EL GENERAL	MUEVELO CON RCA 3190/BMG
19	14	43	WILLY CHIRINO	OXIGENO DISCOS INTERNATIONAL 80600/SONY
20	19	18	MILLY Y LOS VECINOS	FLYING SOLO VQ 1991
21	—	1	LA BANDA SHOW	100% LATINO RTP 80722/SONY
22	—	1	GRUPO NICHE	LLEGANDO AL 100% DISCOS INTERNATIONAL 80712/SONY
23	—	11	JOSSIE ESTEBAN	EL TIGUERON RITMO 021
24	17	15	VICO C.	HISPANIC SOUL PRIME 430/J&N
25	—	1	SONORA TROPICANA	EL CHUPONCITO M.P.I. 6057
1	1	29	LA MAFIA	ESTAS TOCANDO FUEGO DISCOS INTERNATIONAL 80660/SONY
2	5	25	BRONCO	SALVAJE Y TIERNO FONOVISA 3106
3	2	27	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS CAPITOL-EMI LATIN 42549
4	4	37	ANA GABRIEL	MI MEXICO SONY 80605
5	3	11	LOS TEMERARIOS	MI VIDA ERES TU AFG SIGMA 3002
6	7	31	LOS ACUARIO	LA HIELERA MAR INT'L 291
7	6	17	LINDA RONSTADT	MAS CANCIONES ELEKTRA 2-61239
8	8	7	INDUSTRIA DEL AMOR	PARA TI UNICO 9037/FONOVISA
9	10	27	YNDIO	ROMANTICAMENTE CAPITOL-EMI LATIN 42564
10	12	9	BANDA MOVIL	LA UNICA FONOVISA 9033
11	11	13	ROCIO BANQUELLS	A MI VIEJO CAPITOL-EMI LATIN 42620
12	9	9	GRUPO VENUS	Y SI TE QUIERO MAR INT'L 271
13	13	9	EMILIO NAVAIRA	UNSUNG HIGHWAYS CAPITOL-EMI LATIN 42626
14	17	73	SELENA Y LOS DINOS	VEN CONMIGO CAPITOL-EMI LATIN 42359
15	16	7	LA SOMBRA	INTOCABLE FONOVISA 3021
16	14	7	CARLOS Y JOSE	CARLOS Y JOSE FONOVISA 5094
17	—	25	JUAN VALENTIN	CUANDO LOS HOMBRES. . . CAPITOL-EMI LATIN 1555
18	18	29	LOS CAMINANTES	DOS CARTAS Y UNA FLOR LUNA 1215
19	—	5	CAMPECHE SHOW	CAMPECHE SHOW FONOVISA 8868
20	19	37	V. FERNANDEZ/R. AYALA	ARRIBA EL NORTE . . . SONY 80628
21	23	17	LIBERACION	ENTRE NUVES FONOVISA 3011
22	—	1	LUCERO	LUCERO DE MEXICO FONOVISA 9039
23	20	11	ANGELES OCHOA	JUNTITO A TI DISCOS INTERNATIONAL 80663/SONY
24	24	3	LOS ACUARIO	LAS MISMAS PIEDRAS MAR INT'L 304
25	—	4	BANDA R-15	BANDA R-15 DISA 397

Angela Carrasco

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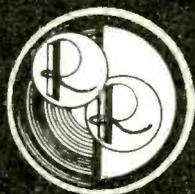


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NIGEL KENNEDY READY TO ROCK (& JAZZ)

(Continued from page 15)

as well as a remaining commitment for four new classical albums. On one of the latter albums jazz will share the spotlight with the classics, as was the case some years back on his Bartok-Ellington CD.

This particular project gets under way in late April, when Kennedy records the Alban Berg Violin Concerto with Edo de Waart and the Minnesota Orchestra. Companion material will be by the late Miles Davis. He plans to call the album "In Memory Of An Angel."

The title is not just pulled out of a hat. Kennedy says Davis was "the most angelic trumpet player," and he reminds one that Berg inscribed his concerto "to the memory of an angel" in tribute to Alma Mahler's daughter, Manon Gropius, who died at the age of 18.

In September he is due to record the Beethoven Violin Concerto with Klaus Tennstedt and the North German Radio Orchestra. He will provide his own cadenza, not at all concerned about the critical brickbats he attracted by a similar decision with the Brahms Concerto.

Also due is an album of Kreisler pieces ("Kreisler was the greatest fiddle player of the century") and a disc pairing the Bartok violin duos (no, he won't track the second violin part) with the Kodaly Duo for Violin and Cello. He expects to be partnered in the latter work by Caroline Dale, a young British cellist he compares in potential with the late Jacqueline du Pre.

Kennedy is equally selective in choosing collaborators in rock and jazz. While he expects the strong

quartet he is assembling to play a central role in his music, "linking it all together," guest performers will be used frequently, depending on the music at hand.

Despite his own readiness to shift back and forth between musical genres, he does not believe most musicians are capable of moving from rock to jazz. The concepts are different. "Jazz is more harmonic, rock more melodic," he says. So he has assembled two core groups, one for rock and the other skilled in improvisation, and he will add specialists as needed.

Kennedy feels jazz and classical music are more often comfortably encompassed by individual performers identified primarily in one of the genres. He cites as polar examples pianists Friedrich Guida and Keith Jarrett.

As for his ambition to record the Bach Solo Sonatas and Partitas, he hopes EMI will set up a studio for his works, as well as others, at his leisure, much as Glenn Gould did for so many years after he gave up concertizing.

Kennedy says he expects to commission composers, perhaps annually, for works likely to meet his expanding interests. He would like, for instance, to ask Luciano Berio for a concerto for violin and guitar, which he should perform with John McLaughlin.

So the instrument Kennedy plays, a 1735 Guarnerius, known as the "LaFont," on which Adolf Brodsky played the first performance of the Tchaikovsky Violin Concerto in 1881, will now be heard mostly in jazz and rock, a prospect Kennedy relishes.

Classical KEEPING SCORE



by Is Horowitz

CHANDOS CHURNS AHEAD: Richard Hickox's new three-year contract with Chandos Records calls for a minimum of nine releases a year. Repertoire focus will be on British music, with Delius, Britten, Bliss, and Walton among the composers represented. A series devoted to Tippett is also under discussion.

Orchestras and ensembles Hickox will conduct under the agreement include the London Symphony Orchestra, the Bournemouth Symphony, City of London Sinfonia, Northern Sinfonia, Collegium Musicum 90, and Opera North.

And just to reassure anyone who might think the label is under-represented in the marketplace, Chandos has an exclusive agreement with Yan Pascal Tortelier and the BBC Philharmonic for three CDs annually over the next three years. The BBC will also record for Chandos with Sir Edward Downes on the podium.

Meanwhile, a one-year renewal of the label's recording agreement with the Detroit Symphony, beginning next January, will add another four discs to the Chandos list. Repertoire details have not been announced, but two of the discs conducted by music director Neeme Jarvi will be devoted to American music, and a third to French repertoire.

FRISCO FUTURES: London Records continues to expand its discography with Herbert Blomstedt and the San Francisco Symphony Orchestra.

Sessions booked for the 1992-93 season will add

Mahler's Symphony No. 2, Bruckner's Symphony No. 4 and Mass No. 3, Beethoven's Symphonies Nos. 5 and 6, and Sibelius' Symphony No. 7.

Additions in a more contemporary vein will include Roger Sessions' Symphony No. 2 and John Harbison's Oboe Concerto, with the orchestra's principal oboist, William Bennett, as soloist.

The season's recording splurge will bring the number of Blomstedt/SFSO titles produced for London since 1987 to 23.

SEASONAL SOUNDS: For Telarc, winter follows spring this year in its new "Classics for all Seasons" midline series. Label president/producer Robert Woods, in the "Spring" compilation liner notes, calls attention to the upbeat nature of the selections and the prevalence of D major. Winter moods remain to be identified. "Summer" and "Autumn" arrive next year.

The label plans to add four entries this year to its budget sampler line, "The Telarc Collection."

GOOD WORKS: Christopher Parkening, Liona Boyd, and Pepe Romero are some of guitarist Andrew York's colleagues who will perform in a Los Angeles benefit concert for the California Head Injury Foundation. York's wife, Barbie, under treatment for a serious injury suffered in a car accident, will be among the beneficiaries.

York's group, the Los Angeles Guitar Quartet, will record its first disc for Delos at the end of April, a program of transcriptions of music ranging from Gabrieli to Warlock. Carol Rosenberger will produce. And tenor Vinson Cole has just cut an all-French recital disc for the label, with Patrick Stephens as keyboard collaborator, and Bejun Mehta as producer.

PASSING NOTES: Ida Kavafian takes over as violinist of the Beaux Arts Trio next season. Isidore Cohen relinquishes the post after 23 years.

Jazz BLUE NOTES



by Jeff Levenson

IN THE EVENT that Martians land on Earth and ask the question, "What is this thing, festival jazz?" they need only peruse the lineup of this year's JVC Jazz Festival in New York. Easy. One glance and they've got a basic overview of the category. Whether they choose to hang around for any of the shows is another story. (*Sun Ra? No Sun Ra? We're outta here.*)

Fact is, festival impresario George Wein has been waving high the jazz banner for a long time—36 years, I think—and though his annual programming flirts with the routine and formulaic, there's no sin in giving people what they want, especially a mainstream demographic more accustomed to the popular than the inscrutable.

Considering his own commercial realities, Wein has been more than even-handed with jazz's various sub-genres. That some critics delight in knocking him underscores the truism that guys at the top make easy targets. (Remember, too, that jazz has produced few wealthy men; Wein is one of them, and that bothers writers who see Exploitation hiding in the box office of every successful jazz show.)

What strikes me about this year's schedule is how interconnected it is with the record business. It's a smart festival programmer who invites label execs into his bed (or, is it the other way around?) so that the music they make is timely, if not sweet. Many of the JVC shows tie in with record releases.

So, if any of those marauding Martians ask, "Who is this Clifford Brown and why is Arturo Sandoval remembering him?" pack 'em a Milky Way, mouth the letters G-R-P, and point to the Equitable Auditorium, June 23. They'll figure it out. Some highlights:

- **Tito Puente & His Golden All-Stars**, Avery Fisher Hall, June 20: This is the year of the mambo (even if the movie does swing like week-old rice and beans). Concord's "Mambo Of The Times" is Puente's 100th.

- **David Murray Quartet**, Equitable Auditorium, June 22: The tenorist has four albums, all handled by Sony. "David Murray Big Band" and "Shakill's Warrior" on DIW/Columbia; and "Black & Black" and "Softly I Swing" (actually a Teresa Brewer title) on Red Baron.

- **Mel Torme and Shirley Horn**, Carnegie Hall, June 23: Arguably the best singers in jazz. Torme has "Fu-jitsu-Concord Jazz Festival In Japan, '90," from Concord; and Horn has "Here's To Life," a 49-piece orchestra affair with arranger Johnny Mandel, on Verve.

- **Harold Mabern**, Equitable Auditorium, June 24: A career album in DIW's "Straight Street."

- **Bobby McFerrin & Friends plus The New York Jazz Giants**, Carnegie Hall, June 25: McFerrin and Chick Corea are near the top of the traditional charts with "Play" (Blue Note), while the vocalist's romp with Yo-Yo Ma, "Hush" (Sony Masterworks), tops all classical crossovers. The Jazz Giants is one of those all-star aggregates that festivals love. The group features Bobby Watson, who has "Present Tense" on Columbia.

- **Modern Jazz Quartet**, Carnegie Hall, June 24: Atlantic has been touting the 40th anniversary of these guys with a comprehensive box. Mickey Roker will be filling in for the ailing Connie Kay.

- **Brecker Brothers**, Beacon Theatre, June 25: GRP is about to record the BBs, back after too many years.

- **Eddie Daniels & Gary Burton**, Carnegie Hall, June 27: The clarinetist and the vibist recently summoned the ghost of Benny Goodman on GRP's "Benny Rides Again."

- **Lionel Hampton**, Avery Fisher Hall, June 23: He turns 84, and Telarchive, a new label subsidiary from Telarc, plans to release '70s material on "LH & Friends."

- **A Night of Chesky Records Jazz**, Town Hall, June 24: With Tom Harrell, Phil Woods, Paquito D'Rivera et al.

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Oil Factory Seeps Into New Territories Poised To Take On More Longform Projects

BY MELINDA NEWMAN

LOS ANGELES—When asking label video departments about Oil Factory, the most frequent comment is that it is a small video production company with a lot of heart.

That kind of image suits co-president Billy Poveda just fine. "If they mean that we really care about what we do, it's true. We want to keep a degree of integrity."

However, just as often labels may give an answer Poveda is less happy to hear: "Isn't that a London company?" Even though the 5-year-old outfit has had offices in Los Angeles for almost three years, the majority of its business still comes from abroad, and its busiest directors are based overseas or shoot outside of L.A.

"We've always worked outside of L.A.," Poveda says. "In the Bahamas, or New York, or Brazil. Every now and then, we do work here and can look forward to going home at night."

Oil Factory's best-known director is Sophie Muller, who has done clips for Eurythmics, Sinead O'Connor, and Shakespear's Sister, and just completed an eight-clip longform that is being released simultaneously with Annie Lennox's solo debut, "Diva."

Poveda started the company with co-president John Stewart and Muller five years ago. After adding Paris-based director Philippe Gautier (Gipsy Kings, Lisa Stansfield, Sergio Mendes), Poveda tucked Muller's and Gautier's reels under his arm and headed for L.A. "I came here with their reels as calling cards and to find new talent," he says. "I didn't want to take anyone from other companies because my experience with that hasn't always been good."

Instead, he signed Lisa Bonet (Lenny Kravitz, Tony!, Toni!, Toné!, Lil' Louis) and Rusty Cundieff (Fishbone), both based in L.A. Subsequent signee Martin Atkins (the Farm, Violent Femmes) is also based in L.A. Other U.K.-based directors are Pedro Romhanyi (Jesus Jones, Sugarbushes), Miles Aldrich (Charlatans U.K., Jesus & Mary Chain), and British Volcanic (Paul McCartney). The company also represents New York director Jim Swaffield (D.J. Jazzy Jeff & the Fresh Prince, A Tribe Called Quest, Tom Tom Club) with New Generation Pictures, and Paris-based photography/directing team Pierre et Gilles.

Well entrenched in the alternative community, Poveda would like to branch Oil Factory out and do different

projects, including more longforms, such as Muller's work with Lennox and, previously, Eurythmics.

"What we're looking to do is more theme-oriented projects where an artist can handle that kind of commitment," Poveda says.

He describes the relationship between Lennox and Muller on the "Diva" compilation as ideal. "There, we have a unique situation where BMG is just so trusting of Sophie that we basically get an advance that covers travel and film and we bill them for the rest with an agreed ceiling on costs. We never submit treatments; Sophie and

(Continued on next page)



Victoria's Secret. The members of Wilson Phillips show off their lingerie in the video for "You Won't See Me Cry," the first single from the trio's upcoming album. From left are Chynna Phillips, video director Michael Bay, Carnie Wilson, and Wendy Wilson.

THE EYE



by Melinda Newman

VIDEO POOL TELEGENICS is the latest to jump into the independent-video-promotion waters with the newly launched Out Of The Box Video Promotions. Its first project is "Chain Me To The Beat" by Soul Verité on Maxi Records. "Out Of The Box will operate separately from Telegenics, while still being able to take advantage of Telegenics' 10 years of business," says Richard Serringer, Telegenics VP and director of operations at Out Of The Box.

While Telegenics' strength primarily has been clubs, Serringer says Out Of The Box will expand into broadcast outlets and eventually retail. "I already know a lot of the broadcast programmers out there, especially in dance," Serringer says. "But it's also going to be a learning experience. I've brought people in to help us and we're working on getting someone on the West Coast set up." Similarly, though Telegenics is known for its dance strength, Serringer says Out Of The Box will promote alternative and other kinds of music, as well.

Out Of The Box clients can choose a promotion plan that works best for them, ranging from paying to be on the sample reel the company will send to more than 500 clubs monthly to a broader, more traditional deal where Out Of The Box will be on retainer to work the project more actively. This free sample reel will be different than the reel sent to Telegenics' subscribers. Clients will get a computerized breakdown of activity on their video so tie-ins with radio and retail can be maximized.

CH-CH-CHANGES: The video world is turning fast and furiously this week. Though MTV isn't commenting, the channel is looking to hire a third VP of music and artist relations to work alongside John Cannelli and Rick Krim in preparation for splitting into three channels next year. We hear the top contender is a VP of artist development at a major label.

And as reported in the radio section last week, MTV has hired Andy Schuon, PD at KROQ Los Angeles, as its VP of promotion. Among the duties included in the new position are developing on-air promotions, such as the recent "My Dinner With Michael Jackson." Though he will not be programming music, Schuon may also help plan and package on-air, themed weekend stunts, such as the "Beauty And The Beach" weekend.

At VH-1, VP of production Jackie Sharp is leaving as of Friday (1) to concentrate on free-lance projects. No replacement has been named and for the time being her duties will be split among existing staffers.

Jukebox Network Retires 2 Luther Campbell Videos

NEW YORK—In an unprecedented move, Video Jukebox Network is retiring two Luther "Luke" Campbell videos, while one of them is still the interactive music video channel's most requested clip.

Citing "viewer burnout," VJN has taken both "Pop That Coochie" and "I Wanna Rock" off its menus in all its systems. Since August 1991, Campbell has captured "America's No. 1 Video" slot on the Miami-based channel's playlist. "Pop That Coochie" was the most requested video for 22 consecutive weeks until "I Wanna Rock" knocked it out of the top spot in January. The second song has been the top request until this week, when it was yanked.

"Less than 20% of the viewers—the ones who are calling in requests—account for 100% of the music you see on the channel," says VJN VP of programming Les Garland. "If you start detecting a burnout from those people who aren't calling the channel, you have to play around with that."

While pulling such a highly requested clip would seem to go against VJN's basic tenet of viewers being able to see the videos they want when they want, Garland says it is a matter of looking at the greater good. "If we left these two videos on the menus, they would probably still be at the top next August. I don't know if that's in the best interest of the entire channel," Garland says. "Then you have to ask if you've driven away a larger chunk of your audience to sa-

tisfy the smaller portion—the people who were calling in." At their height, Garland says, each of the videos was getting played up to 15 times a day on each system.

The channel received "a very insignificant number" of complaints from viewers upset about not being able to see the clip, Garland says. "However, we did have a few complaints about people tired of seeing the clip and we were getting letters about the same thing." The decision to pull the clips was also based on call-out research conducted by the channel.

Campbell says he had no problem with the channel dropping the two clips. "After 30-plus weeks at No. 1, you have to make some changes," he says. "I know that's what the people requested and that's what the station is all about, but I didn't want to be selfish." Besides, Campbell notes he will release a new video, for "Breakdown," in two weeks, which will be heavily promoted by the channel.

While Garland says the move signifies no policy change, he admits it does highlight a challenge VJN may have to face down the road of how to satisfy the people who request videos while not alienating the passive viewers. Although Garland would not comment, sources say changes are imminent at the channel, including shortening the name to "The Box," which may eliminate the Jukebox connotation and pave the way for other changes.

MELINDA NEWMAN

On the local front, "Request Video" founder and co-producer Jon Faulkner is leaving the Anaheim, Calif.-based show to focus on his producing and directing career. "I've been looking to move on for a while," he says. "It's a small station here with limited growth potential and I wanted to try bigger things." Faulkner says he wants to direct video press kits, artist IDs, and other projects. Co-producer Gia DeSantis will continue to produce and host the show, with some help from assistant producers Mike Goulding and Ted Turnbull. "I'm sad that I'm leaving 'Request Video,' we've done more than 1,000 shows. The time has come to branch out, but I had one hell of a good time on the show," Faulkner says. He can be reached at 714-545-6307.

MTV continues its quest for world domination with the inaugural MTV Sports Festival, which begins May 16 in Dallas. The free festival, which will be tied in with on-air activities, will travel to 10 cities with the live spin-off of its weekly series "MTV Sports." Held in city parks or similar venues, the two-day events will include participation in the MTV Triathlon competition, concerts, music video displays, and showcases where sponsors can display their sports-oriented products. Primary sponsors are Pepsi-Cola and Reebok. Up to 750 competitors in each city can enter the competition by preregistering at various retailers and on-site. The top finalists will compete in a Grand Finale in Los Angeles, which will be taped as a 30-minute MTV summer special. In addition to retail tie-ins, MTV is also tying in with local radio stations in each market.

WHAT EXACTLY IS A Mack Daddy? The winner of Video Jukebox Network's "Win A Mack Daddy Weekend" will certainly be able to answer that question after spending a weekend in Seattle with that mother of all Mack Daddys, Sir Mix-A-Lot. Based around Sir Mix-A-Lot's new video, "Baby's Got Back," the contest is one of the most extensive that Def American/Warner Bros. has run with the Miami-based interactive video channel. After all kinds of discussions about how to tie in the contest with the song, which pays worshipful tribute to the female backside, the channel and label wisely decided on a postcard and call-in entry method that starts Wednesday (29), according to Warner Bros.' Wendy Griffiths.

Additionally, Warner Bros. is running a regional-show promotion with Mike Ousley's FMTV geared around ZZ Top's "Viva Las Vegas" clip. One grand-prize winner from the several markets in which the show airs will win a weekend in Las Vegas. Like the VJN promotion, the contest is by postcard entry.

BREATHE EASY: The American Lung Assn.'s 1992 Clean Air Awards, which honor music videos that present an environmental message, will be presented at a 10:30 a.m. May 4 press conference and continental breakfast at the Rihga Royal Hotel in New York. As one of the judges, I can attest to the high quality and intentions of the 25 nominees.

Billboard THE CLIP LIST™

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BREAKTHROUGH
David Byrne, She's Mad

ADDS
Amy Grant, I Will Remember You
Michael Jackson, In The Closet
Tracy Chapman, Bang Bang Bang
Michelle Shocked, Come A Long Way

ADDS
Hammer, This Is The Way We Roll
Gerald Levert, School Me
R. Kelly, Honey Love
Soul II Soul, Joy
Club Nouveau, Oh, Happy Day
By All Means, The Feeling I Got
MC Lyte, Eyes Are The Soul
Ho Frat Ho, Ho Frat Swing
Prince, Money Don't Matter 2 Night

ADDS
Hank Williams, Jr., Come On Over...
Dwight Yoakam, The Heart That...
Anne Murray, I Can See Arkansas
Neal McCoy, Where Forever Begins
Darryl & Don Ellis, Goodbye Highway

EXCLUSIVE
*Black Crowes, Remedy
Roy Orbison, I Drove All Night
Pearl Jam, Even Flow
Weird Al Yankovic, Smells Like Nirvana
Wilson Phillips, You Won't See Me Cry

FIVE STAR VIDEO
Sophie B. Hawkins, Damn...
ARTIST OF THE MONTH
ZZ Top, Viva Las Vegas

HEAVY
Glenn Jones, Here I Go Again
Aaron Hall, Don't Be Afraid
TLC, Ain't 2 Proud 2 Beg
Tevin Campbell, Goodbye
Joe Public, Live And Learn
Keith Sweat, Why Me Baby?
Lisa Stansfield, All Woman
BeBe & CeCe Winans, It's Okay
En Vogue, My Lovin'
Kris Kross, Jump
Vanessa Williams, Save The Best...
Mariah Carey, Make It Happen
Eric Clapton, Tears In Heaven
Richard Marx, Hazard
Queen, Bohemian Rhapsody
Bonnie Raitt, Not The Only One
Bruce Springsteen, Human Touch
U2, One (Version II)
Vanessa Williams, Save The Best...

HEAVY
Steve Wariner, The Tips Of My Fingers
Sammy Kershaw, Don't Go Near...
Little Texas, First Time For Everything
Aaron Tippin, There Ain't...
Tanya Tucker, Some Kind Of Trouble
Clinton Gregory, Play, Ruby, Play
Dan Seals, Mason Dixon Line
Hal Ketchum, Past The Point Of Rescue
Sawyer Brown, Some Girls Do
Tracy Lawrence, Today's Lonely Fool
Dixiana, Waitin' For...
McBride & The Ride, Sacred Ground
Rodney Crowell, Lovin' All Night
The Remingtons, I Could Love You
Michelle Wright, Take It Like A Man
Shenandoah, Rock My Baby
Reba McEntire, The Night The...
Prairie Oyster, Will I Do...
Billy Ray Cyrus, Achy Breaky Heart
Joe Diffie, Ships That Don't Come In
Confederate Railroad, She Took...
Alan Jackson, Midnight In Montgomery

HEAVY
The Cure, High
Def Leppard, Let's Get Rocked
Genesis, Hold On My Heart
Hammer, This Is The Way We Roll
*Michael Jackson, In The Closet
Kris Kross, Jump
John Mellencamp, Now More...
Metallica, Nothing Else Matters
Nirvana, Come As You Are
Prince, Money Don't Matter 2 Night
Red Hot Chili Peppers, Under...
U2, One (Version II)
Van Halen, Right Now

GREATEST HITS
Mariah Carey, Make It Happen
Eric Clapton, Tears In Heaven
Richard Marx, Hazard
Queen, Bohemian Rhapsody
Bonnie Raitt, Not The Only One
Bruce Springsteen, Human Touch
U2, One (Version II)
Vanessa Williams, Save The Best...
HEAVY
Bryan Adams, Thought I'd Died...
En Vogue, My Lovin'
Genesis, Hold On My Heart
Howard Jones, Lift Me Up
Lisa Stansfield, All Woman
Kathy Troccoli, Everything Changes

HEAVY
Hammer, Good To Go
Damian Dame, Gotta Learn My Rhythm
Chaka Khan, Love You All My Lifetime
Hammer, Do Not Pass Me By
Meli'sa Morgan, Still In Love With You
2Pac, Brenda's Got A Baby
Cherelle, Tears Of Joy
Big Daddy Kane, The Lover In You

MEDIUM
Travis Tritt, Bible Belt
Dolly Parton, Straight Talk
Ricky Skaggs, Same Ol' Love
Molly & The Heymakers, Mountain...
Billy Burnette, Nothin' To Do...
Ronna Reeves, The More I Learn
Jeff Knight, They've Been Talkin'...
Deanna Cox, Texas Sidestep
Matthews, Wright & King, Power...
Martin Delray, Who, What...
Chris LeDoux, Riding For A Fall
Dennis Robbins, Home Sweet Home
Lionel Cartwright, Family Tree
Martina McBride, The Time Has Come
Marie Osmond, True Love Never...
Cleve Francis, You Do My Heart Good
John Prine, The Picture Show
Dreamer, Thunder And Lightning
Roger Springer, The Right One Left
Davis Daniel, Still Got A Crush On You
John Anderson, When It Comes To You
Wayne Newton, The Letter

STRESS
*Paula Abdul, Will You Marry Me?
Tori Amos, Silent All These Years
Body Count, There Goes...
En Vogue, My Lovin'
Joe Public, Live And Learn
Richard Marx, Hazard Chapter Two
*Ozzy Osbourne, Road To Nowhere
Slaughter, The Wild Life
Social Distortion, Bad Luck
Bruce Springsteen, Human Touch
Tesla, What You Give

WHAT'S NEW
Celine Dion, If You Ask Me
k.d. Lang, Constant Craving
Annie Lennox, Why
Gary Moore, Cold Day In Hell
Prince, Money Don't Matter 2 Night
Leon Russell, No Man's Land
Jon Secada, Just Another Day
Geoffrey Williams, It's Not...
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Clinton Gregory, Play, Ruby, Play
Dixiana, Waitin' For...
Hal Ketchum, Past The Point Of Rescue
Little Texas, First Time For Everything
McBride & The Ride, Sacred Ground
Michelle Wright, Take It Like A Man
Rodney Crowell, Lovin' All Night
Sammy Kershaw, Don't Go Near...
Sawyer Brown, Some Girls Do
Shenandoah, Rock My Baby
Steve Wariner, The Tips Of My Fingers
Tanya Tucker, Some Kind Of Trouble
The Remingtons, I Could Love You
Tracy Lawrence, Today's Lonely Fool

MEDIUM
Garland Jeffries, Hail Hail Rock N' Roll
Jeffrey Gaines, Hero In Me
Bryan Adams, Thought I'd Died...
Arrested Development, Tennessee
Midge Ure, Cold Cold Heart
Bonnie Raitt, Not The Only One
Joe Cocker, Feels Like Forever
Kathy Troccoli, Everything Changes

BUZZ BIN
Arrested Development, Tennessee
Cracker, Teen Angst
King's X, Black Flag
Live, Pain Lies On The Riverside
Pearl Jam, Even Flow

ADDS
Baby Animals, One Word
Bas Noir, Superficial Love
Big Car, Venus
Cause & Effect, You Think You...
Club Nouveau, Oh, Happy Day
Geoffrey Williams, It's Not...
Gwar, Gor Gor (Censored Vers.)
Heavy D. & The Boyz, Don't Curse
Howard Jones, Lift Me Up
Kid Sensation, Ride The Rhythm
K-YZE, Sweat Dance (Vers. 3)
L7, Everglade
Live, Pain Lies On The Riverside
Meli'sa Morgan, Still In Love With You
Midi, Maxi & Efti, Bad, Bad Boys
Mod Squad, The Word
The Party, Private Affair
Prince, Money Don't Matter 2 Night
Prince, Money Don't... (Spike Lee Vers.)
R. Kelly, Honey Love
The Ramones, Blitzkrieg Bop
Salt-N-Pepa, Let's Talk About Aids
Slaughter, The Wild Life
Super Cat, Ghetto Red Hot

ADDS
Hammer, Good To Go
Damian Dame, Gotta Learn My Rhythm
Chaka Khan, Love You All My Lifetime
Hammer, Do Not Pass Me By
Meli'sa Morgan, Still In Love With You
2Pac, Brenda's Got A Baby
Cherelle, Tears Of Joy
Big Daddy Kane, The Lover In You

ADDS
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Arrested Development, Tennessee
Midge Ure, Cold Cold Heart
Bonnie Raitt, Not The Only One
Joe Cocker, Feels Like Forever
Kathy Troccoli, Everything Changes

ACTIVE
Concrete Blonde, Someday?
Sophie B. Hawkins, Damn...
James, Born Of Frustration
Sarah McLachlan, Into The Fire
Mr. Big, Just Take My Heart
Primus, Jerry Was A Race Car Driver
Right Said Fred, Don't Talk, Just Kiss
*Sir Mix-A-Lot, Baby Got Back
Soundgarden, Rusty Cage
TLC, Ain't 2 Proud 2 Beg

ADDS
Baby Animals, One Word
Bas Noir, Superficial Love
Big Car, Venus
Cause & Effect, You Think You...
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ON
*The Charlatans UK, Weirido
*Jeffrey Gaines, Hero In Me
*Sass Jordan, Make You A Believer
Pantera, Mouth For War
Pixies, Alec Eiffel
Rollins Band, Low Self Opinion
Roxy Blue, Rob The Cradle
Skid Row, Quicksand Jesus
Spinal Tap, Bitch School
*DENOTES ADDS

ADDS
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Joe Cocker, Feels Like Forever
Kathy Troccoli, Everything Changes

CURRENT
Club Nouveau, Oh, Happy Day
Prince, Money Don't Matter 2 Night
k.d. Lang, Constant Craving
Heavy D. & The Boyz, You Can't See...
Tone Loc, If I'm Gonna Eat Somebody
The Charlatans UK, Weirido
Salt-N-Pepa, Let's Talk About Aids
Richard Marx, Hazard
Hammer, Good To Go
Ho Frat Ho, Ho Frat Swing
Queen Latifah, How Do I Love Thee
Slaughter, The Wild Life
Tav Falco, Why Was I Born Too Late
Six Shooter, Steppin' Stone
Bas Noir, Superficial Love
Mint Condition, Forever In Your Eyes
Blur, Bang
Ozzy Osbourne, Mama, I'm...
Stevie Ray Vaughan, Little Wing
Luka Bloom, I Need Love
Van Halen, Right Now

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Bonnie Raitt, Not The Only One
Joe Cocker, Feels Like Forever
Kathy Troccoli, Everything Changes

Music Video

ARTISTS & MUSIC

VIDEO TRACK

LOS ANGELES

KISS AND a crew from Maddhatter Films recently wrapped "The Unholy," the debut video from the band's forthcoming PolyGram release. Paul Rachman directed the clip with producers Victoria Vallas and Tima Surlmelioglu.

Underdog Films' Okuwah Garrett directed "Deep Cover," the title track to the new Solar/Epic film soundtrack. **Dr. Dre** performs the tune with rapper **Snoop Doggy Dog**, who is signed to Dre's newly formed **Death Row** label. Garrett shot footage on the gritty streets of L.A. The clip is interspersed with scenes from the film, which stars **Larry Fishburne** and **Jeff Goldblum**.

NEW YORK

NEW GENERATION PICTURES director **Jim Swaffield** recently reeled **A Tribe Called Quest's** new **Jive** video, "Scenario." The joyous video celebration of black America mixes hi-tech and hip-hop influences and features cameo appearances by **Spike Lee**, **Kid Capri**, **Fab Five Freddy**, **Charlie Brown** from **Leaders Of The New School**, and members of **De La Soul**. **Joe Nardelli** produced.

Mariah Carey's latest video, "Make It Happen," is a **Portfolio Artists Network** production directed by **Marcus Nispel**. He shot footage of the Columbia artist singing in a synagogue on Manhattan's Lower East Side. **Lorraine Williams** produced.

Picture Vision director **Jon Small** is the eye behind **Slaughter's** new video, "The Wild Life," the title track to the band's new **Chrysalis** album. The heavy-metal performance clip is intercut with vignettes that rattle the mind of an innocent school girl who's on the quest for excitement. **Steven Saporta** executive-produced.

OTHER CITIES

MARTIN DELRAY's new Atlantic video, "Who, What, Where, When, Why, How," is a **Scene Three** production directed by **Marc Ball**. **Kitty Moon** produced the Tampa, Fla.-based shoot, reeled during the Florida State Fair. **Ball** and **Moon** also directed and produced **Billy Ray Cyrus's** latest **Mercury** clip, "Achy Breaky Heart," at the **Paramount Theatre** in **Ashland, Ky.** Meanwhile, **Scene Three's John Lloyd Miller** directed the **Mavericks' MCA** video "Hey Good Lookin'" on location in **Miami**. **Ball** produced the video cover of the **Hank Williams Sr.** classic.

OIL FACTORY SEEPS INTO NEW TERRITORIES

(Continued from preceding page)

Annie just spend time together and come up with ideas." Additionally, if the label decides not to use the version of the song on the longform, Muller generally makes another clip for broadcast.

While **Oil Factory's** average clip budget is about \$80,000, **Poveda** wanted to do something to help introduce new directors. His solution was to create **25Gs**, a lower-budget division that would do clips for \$25,000 or less. "The idea behind it was I was meeting really talented people who wanted to do videos. I thought of it like a minor-league team where we would develop people to reach the pros," he says. "The other thing is the name explained exactly what it was. People wouldn't expect a \$50,000 video for \$25,000." Among the projects generated through

25Gs were a **Screaming Trees** clip by **Deano Muller**, three **Dread Zeppelin** clips by **Mitchell Linden**, and two upcoming clips by **True Culture** and **Kool G Rap** by **Frank Sacramento**.

Though the budgets are low, **25Gs** is expected to make a profit. "It works on a 15% markup and if we do one video a week, that's \$100,000 a month."

While basically pleased with **Oil Factory's** business, **Poveda** is digging for more through an occasional newsletter that goes out to labels and journalists informing them of what the company's directors are up to. "We're more than capable of informing people of what we're up to and I think a newsletter is the least offensive way. But we're really concentrating on word-of-mouth and our reputation; that's what has paid the mortgage so far."



buzz...
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International

France Sets Sound-Carrier Campaign Weeklong Promo Includes Ads, Giveaways

■ BY PHILIPPE CROCCQ

PARIS—The French record industry is planning to spend \$1 million a year to boost declining sound-carrier sales. Trade body SNEP is to stage *Semaine Du Disque* (Record Week) June 13-21 aimed at stimulating a market where unit sales fell 6.8% in the first two months of this year compared with the same period in 1991. It is intended that this inaugural campaign will be repeated annually.

Initially planned to take place in March, the rescheduled first *Semaine Du Disque* will incorporate a promotion and publicity campaign, including television advertising, costing between the equivalent of between \$1.3 million and \$1.46 million.

SNEP director general Bertrand Delcros says, "We want to enhance public awareness of the great music available on record. We will be promoting the record with point-of-sale material—posters, modules, special presentation packs—and we will be offering an all-industry compilation CD to any customer spending 300 francs [\$55] on sound carriers."

There will be two compilations on offer—one featuring established French artists whose sales per album are between 100,000 and 200,000, the other a classical collection. The two CDs will be available in limited editions respectively of 270,000 and 30,000.

'We want to enhance public awareness'

Semaine Du Disque will also include a quiz for record store customers—free of obligation to purchase goods—the prizes for which will be personal items donated by pop artists. "Our aim is to get the media to devote as much space as possible in this week to recorded music," says Delcros.

On the final day of the campaign, the Ministry of Culture will celebrate its tenth anniversary with *Fete de la Musique*, a series of concerts in parks and public places that will also be backed by a major publicity campaign.

SNEP president Patrick Zelnik, who is also president of *Semaine du*

Disque, comments, "This kind of operation should have been introduced many years ago. A similar promotion event has been mounted by the book industry for around 20 years now and, during that week, sales of books double or even triple.

"The sound carrier is a cultural product that is underexploited, underexposed, and overtaxed. Whereas the book industry has to contend with a tax of only 7%—and is seeking total exemption—the record industry has a tax of 18% on its products.

"But, if we have to live with that, we can at least augment sales of sound carriers by industrywide promotion campaigns such as the *Semaine du Disque*."



A Mouse In The House. Mickey Mouse looks on as Sony Music Australia managing director/CEO Denise Handlin, right, signs a licensing deal with Jeremy Jilla, managing director of The Walt Disney Co. Australia.

Virgin Retail France Getting Cash Injection

PARIS—The Virgin Retail operation in France is to receive a capital injection of 45 million francs (\$8.2 million). The decision, taken at an extraordinary meeting of the board April 12, is aimed at reducing the group's indebtedness, according to president Patrick Zelnik.

The stores have recently been hit by the enforcement of French law prohibiting certain categories of retail operation trading on Sundays. Virgin says this has resulted in a 20% drop in sales for its megastores.

Other factors are the decline in unit sales of sound carriers generally and the fierce competition from the FNAC chain, particularly in Paris, where the FNAC *Etoile* megastore—

a larger edifice than Virgin's Champs-Elysee outlet—is proving a serious "alternative Mecca" for record buyers.

The increase in capital is the third for Virgin in less than two years—amounts of 30 million francs (\$5.1 million) and 40 million francs (\$6.8 million) were added last year, most of it coming from the British Virgin retail group.

The new capital transfusion has been initiated by Zelnik to offset losses that are reported to be in excess of 80 million francs (\$14.6 million) in the last fiscal year.

Another problem for Virgin's retail operation in France is that the sale of the company's record arm to Thorn-

EMI means it can no longer count on preferential trading conditions from Virgin Records.

The long-term solution for Virgin's retail problems in France is seen by Zelnik as the completion of a partnership deal.

The decision of the French government to reduce value-added tax on cameras, hi-fi equipment, and blank audio- and videocassettes from 22% to 18.6% has also impacted adversely on the Virgin chain. The change comes into force May 1; however, FNAC implemented it as soon as it was announced April 10 and Virgin was obliged to follow suit.

PHILIPPE CROCCQ

Japan Getting 'Music Channel' Satellite Station Eyes MTV Rights

■ BY STEVE McCLURE

TOKYO—Satellite-broadcast TV music programming has come a step closer to reality in Japan with the establishment of Music Channel, which will go on the air in July.

Set up by Pioneer Electronic Corp., TDK Corp., and advertising firm Tokyu Agency, Music Channel was originally to have been called Music Television; but a Pioneer spokesman says the new company decided against that name to avoid confusion with U.S.-based MTV.

Music Channel is still negotiating with MTV over obtaining the Japanese broadcast rights to the American music channel, according to the Pioneer spokesman. MTV has been unavailable in Japan since the cancellation last June of "MTV Japan,"

a magazine-style program on the Tokyo Broadcasting System.

With or without MTV, the new satellite station will offer viewers nationwide 20 hours of programming consisting of music videoclips, concert footage, and other music-related material. Foreign music will make up about 70% of its programming, with Japanese product comprising the remainder.

Music Channel will be offered free to anyone with a satellite dish and tuner/decoder until Dec. 1, when fees will be charged for more than half of the programming.

Meanwhile, Space Shower, which has broadcast TV music programs by cable to selected areas since 1989, will begin satellite-broadcasting services from June 1 with a 50/50 domestic/foreign mix.

New Survey Shows Music Videos Taking Hold In German Market

■ BY WOLFGANG SPAHR

HAMBURG—Further evidence is being presented that music videos are beginning to take off in Germany.

After reports of sales increases from the major companies in 1991 (Billboard, April 11), a new survey says market volume rose 60% to 2.1 million units last year. This means a tripling of units sold since 1989.

According to market research company G+I, the retail value of the market was \$40 million; average price for a prerecorded cassette was

the equivalent of \$18.74, compared with \$18.31 in 1990.

The survey also says that three-quarters of consumers buying music videos are male; two-thirds of buyers are between 20 and 39.

Nearly half the total of music videos sold are bought from record shops and one-quarter from department stores, with the rest being purchased via mail order, general markets, and clubs.

Demand is concentrated mainly in pop—which accounts for two-thirds of the total—followed by rock with

20%. Classical music videos have just 2% of the market.

In its conclusions, G+I argues the music video has an enormous growth potential both in the medium- and long-term. The company projects possible sales totals of 4 million to 5 million units by the mid-'90s.

Long-term, the format's increased success will depend on the exploitation of the 12-20-year-old sector and the focusing on current sound-carrier buyers rather than those who purchase movies on video.

2 Ivors 'Seal' Of Approval For Songster

■ BY NIGEL HUNTER

LONDON—The 37th annual Ivor Novello Awards, recognizing achievement by British songwriters in 1991, went crazy for Henry Samuel, better known professionally as Seal. His "Crazy" hit won in two categories: best contemporary song and international hit of the year, the latter being a statistical award.

Apart from this double success, the Ivors awards, organized by the British

Academy of Songwriters, Composers & Authors and sponsored by the Performing Right Society, ranged over a wide field.

The best song musically and lyrically was "The Whole Of The Moon," written by Mike Scott and recorded by the Waterboys. The best-selling A-side was "Bohemian Rhapsody"/"These Are The Days Of Our Lives," recorded by Queen and written respectively by Freddie Mercury and Mercury, Brian May, Roger Taylor, and John Deacon.

Queen member Brian May also triumphed in a solo capacity as composer of "Drive By You," a jingle written for the Ford Motor Co., which won the best theme from a TV/radio commercial category.

Winner of the best theme from a TV/radio production section was "Darling Buds Of May," written by Philip Burley and Barrie Guard for the eponymous U.K. TV series based on the novels of H.E. Bates.

The Jimmy Kennedy Award, presented in memory of a past ace songwriter and former chairman of BASCA, went to husband-and-wife writing team Tony Hatch and Jackie Trent.

The best film theme or song was "Under Suspicion," written by Chris Gunning. And Tim Rice and Andrew Lloyd Webber collected the best British musical award for the revival of their "Joseph And His Amazing Technicolour Dreamcoat."

The most performed work, a statistical award calculated by PRS, was "I'm Too Sexy," recorded by Right Said Fred and written by Fred and Richard Fairbrass and Rob Manzoli. The special award for international achievement went to Bernie Taupin, Elton John's songwriting partner. Songwriter of the year was Mick Hucknall of Simply Red.

A special award for a single song was made for Bryan Adams' "(Everything I Do) I Do It For You," written by Adams, Mutt Lange, and Michael Kamen, which spent a record-breaking 16 weeks at No. 1 in the U.K. The eligibility of the song for an Ivor is Lange's British resident status.

The guests in the Grosvenor House Hotel April 15 rose to their feet to acclaim Eric Clapton, who won the lifetime achievement award. Reflecting on his composing art, Clapton said, "I kinda make up some riffs, then write words that don't bother anybody."

Italian Live-CD Radio Show Spotlights 'Bootleg' Confusion

■ BY DAVID STANSFIELD

MILAN—In 1941, Italian dictator Benito Mussolini decreed that all live recordings by acts and artists became public domain immediately. Fifty-one years on, the law remains the same—or so claims Giancarlo Passarella in justifying his daily radio programme "Hot Wacks Italia" de-

'There has been a great increase of bootlegs in Italy'

voted to live CDs and aired on the Florence station Contro Radio.

Passarella is European correspondent for the Canadian firm The Hot Wacks Press, specializing in what he describes as the publishing of books on rare records by major rock stars.

About a dozen record companies on the domestic market specialize in pressing live CDs, he estimates, with the number of releases totaling approximately 100 a year. Some are live recordings made more than 20 years ago, and perfectly legal, according to him.

While admitting that a gray area surrounds recordings made within the last two decades, he claims the existence of clever lawyers involved in the business

who know the law and how to beat it. "Until there is a common European law the practice will continue in Italy and in Germany where the laws are the same," he asserts.

Live CDs featured on his program include "The Duke And The Hawk" (David Bowie and Stevie Ray Vaughan), Dallas 1983; "The First Complete Dire Straits Live Project" (a double live CD); "The Man Is Dead/An Album For You" (Metallica), 1984, and "Springsteen, Raitt And Browne," a double live album he says was recorded four months ago from a U.S. radio program produced by Westwood One. It features the Bruce Springsteen tracks "Lucky Town" and "Human Touch" and was released on the Templar label, according to Passarella.

Bill Stollier, head of international operations at Westwood One, says the album is not taken from one of his firm's shows. He comments, "The existence of such an album doesn't surprise me. Italy has a reputation for bootleg product. If we find any of our programs being used in this way we will adopt a policy of cease and desist."

Sony Music (Italy) declined to comment on the Springsteen release. But Mauro Pedrini, responsible for legal and business affairs at Warner Music Italy, (Continued on next page)

CURTIS STIGERS MAKES A TRANS-ATLANTIC SPLASH

(Continued from page 15)

knew he would make a great live impact in Europe, where there's a more open attitude toward new artists and you're not so restricted by having to break them in one chart and then trying to cross them over to another," she says.

For starters, Brownjohn brought in key European retail and media people to a show at New York's Bottom Line last October. Soon after, while America paused for Thanksgiving, the singer made a quick European trip to meet the various territory managers for dinner in Amsterdam, stopping over in the U.K. to hang out with his label's sales team.

Holding to the strategy became important when London's Capital Radio picked up "I Wonder Why" on the back of its U.S. chart success in November. There was pressure to bring forward the planned January release date, but Arista U.K. marketing director Tim Prior did not budge. "With all the major new product coming out before Christmas, there was a real chance it would get swept away," he says.

In addition, Prior had made plans with retail for a campaign to promote the single that he was determined to stick with. "U.K. companies don't always encourage retail in the way Americans do, and I believed they could play a valuable part in creating a profile for Curtis."

Also working on that profile was Steve McCaughley, director of marketing at BMG International, who drove 200 miles to give leading U.K. promoter Barrie Marshall an advance cassette personally. Two days later, Marshall was on the phone

calling for another because his car had been stolen.

At the turn of the year, Arista created "windows" to maximize Stigers' availability. Lott says, "That enabled us to launch the second single in America, accept the fact that he would be out of the country for a couple of weeks each time and line up a European schedule for him."

In early February, Stigers interrupted his U.S. itinerary for 24 hours to appear at the British record industry awards in London. The following week, he flew from New York to Los Angeles to appear on Johnny Carson's talk show, got straight on another plane to London to appear on prime-time's "Top Of The Pops," and jetted back to New York, all within the space of 36 hours. A few weeks later, he traveled from Germany to the National

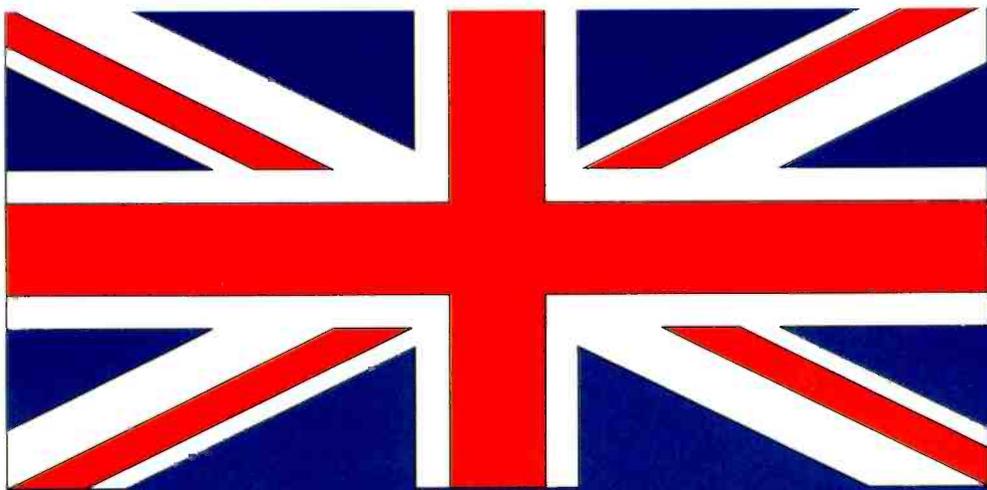
Assn. of Recording Merchandisers convention in New Orleans and back before his road crew even knew he was missing.

Since then, "Curtis Stigers" has now sold 120,000 albums in the U.K. and yielded a second top 10 single, "You're All That Matters To Me." The album is also top 20 in Germany—where it moved 30,000 copies the day after Stigers appeared on the prestigious TV show "Geld Oder Liebe"—and Denmark, plus top 30 in Ireland, Holland, Norway, Sweden, and Switzerland. The Arista team believes Italy, Spain, and France are set to follow. The label, bucking conventional theory, has staggered releases between countries to make the most of Stigers' crowded schedule.

Much of the credit for the American's European impact belongs to (Continued on page 56)



Arista Records artist Curtis Stigers, center, looks perplexed to be receives gold discs for U.K. sales of 100,000 of his debut album. Helping him celebrate, back row from left, are Winston Simone, Stigers' manager; and Tim Prior, marketing director at Arista U.K. In front are Clare Dowds, product manager at Arista U.K.; and Steve McCaughley, director of international marketing at BMG U.K.



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ITALIAN LIVE-CD RADIO SHOW SPOTLIGHTS 'BOOTLEG' CONFUSION

(Continued from preceding page)

states that while the bootlegs on the domestic market are serious, the record industry is making progress.

He says, "There has been a great increase of bootlegs in Italy and it is a problem for the whole industry and not only for Warner. Some which are pressed on the domestic market are exported and other territories are not happy with this situation.

"A meeting held at AFI [IFPI Italy] which was attended by all the multinational companies plus Dischi Ri-

cordi resulted in the decision to initiate legal action against bootleg manufacturers. Warner Italy is taking civil action against bootleggers of Phil Collins and R.E.M. and we are preparing more cases. PolyGram is taking similar action over Dire Straits product."

The proceedings are seen as pilot cases by the industry, as there is no previous precedent. Pedrini confirms that one leading bootleg trader has taken counteraction in Milan's Civil Court of Appeal, claiming the record industry is violating antitrust regulations by operating a cartel. "The judge has rejected this claim so it's first points to us," he says.

The Italian legal process is slow, according to Pedrini, and it will be some months before the verdicts on the first pilot cases are known.

"If we win, we can then intensify our actions against bootleggers," Pedrini says. "Those who are convinced that live material becomes public domain after 20 years or whatever are very optimistic because the law is very complex. They need to be prudent and wait for the decision of the judges. But while others may disagree, a norm does exist whereby artists' rights are protected for 20 years for live material, whereas artists and producers have a 30-year protection limit for studio recordings."

Gianfranco Rebullia, president of PolyGram Italy, adds that the protection of rights is not just one of economics. "Every act or artist has the right to say whether they like a live recording or not and whether they approve of it being listened to in a different environment."

Brazil's Sepultura is finding success with its longform vid ... see page 68

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GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

MALAYSIA: The recent death from pneumonia of singer **Sudirman**, at the age of 37, has robbed the country of one of its most internationally visible stars. A lawyer by training, he recorded 20 albums since 1976,



and emerged as the top entertainer at the Asian Music Awards held at the Royal Albert Hall, London, in 1989. His last new album, "Asia's Number One Performer" (EMI), sold 50,000 copies on the first day of its release in 1990, and the following year EMI released a greatest-hits collection to commemorate the singer's 15th anniversary with the company. Although he dabbled in "kroncong," a neo-traditional style of crooning (usually accompanied by accordion) imported from neighboring Indonesia, Sudirman will be best remembered for his large, theatrical

rock concerts, often held in Kuala Lumpur. One of his most popular stunts was to wrap himself in the national flag while singing staunchly patriotic numbers. "Words alone cannot describe the loss we all feel," says **Beh Suat Peng**, managing director of EMI Malaysia. "He was not only a perfectionist, but an inspiration to other artists. He wanted to be the best, and worked very hard to achieve his goals."

CHRISTIE LEO

JAPAN/France: It seems Japan is one of the countries most welcoming to French artists, as a half-dozen French acts discovered when they appeared at a 10-day music festival in Tokyo last month. Featuring a mixture of Japanese and French acts, the festival Halou Vol. 2 was staged at the 600-capacity Club Quattro. A diversity of French music was represented: **Angelique Kidjo's** world music, **F.F.F.'s** heavy funk, **Liane Foly's** jazzy chanson, **L'Affaire Louis Trio's** French pop, and **Pigalle's** unique mixture of punk rock and traditional chanson. Japanese audiences seem to be more introverted than those in the West, but the French acts all fared well, especially F.F.F. and L'Affaire Louis Trio. Of the Japanese bands it was the ska-inspired **Big Horns Bee**, fronted by a dynamic five-piece horn section, and the funky hip-hop crew **Vibrastone** that made the strongest impression. Both bands plan to visit Europe this year.

EMMANUEL LEGRAND

EGYPT: "Intidar" (Waiting) is the latest hit album by the Libyan singer/songwriter **Ahmad Fakroon**, a self-made man who began his career in London and first found fame in France, where he made his home. Fakroon's album, recorded in Cairo and released here on the Dat label, relies mainly on Western instruments (drums, keyboards, guitar) enhanced with oud, violins, and sound effects. Playing all instruments, except violin, himself, Fakroon combines elements of Western dance, while maintaining the Bedouin sound and feel of his songs. A notable example is "Sofaljain," where he uses a funky beat and modern sound effects to make this old Bedouin dance song accessible to both Western and Eastern ears. This remarkable ability to blend the sounds of disparate cultures is the legacy of a youth spent listening as much to the Beatles as to the Arab stars of his homeland. It is a background that has helped to make his the most distinguished voice on the modern Arab music scene.

MUHAMMAD HIJAZI

AUSTRALIA: While trumpeter **James Morrison** enjoys a high profile as the country's most internationally successful jazz musician, with a position in two Philip Morris superbands, saxophonist **Dale Barlow** has racked up almost as many credits, though with far less recognition. Five years ago, Barlow was touring nationally as a sideman with punk-soul band the **Saints**. Since then, he has spent two years playing with **Art Blakey's Jazz Messengers** and has also performed with **Chet Baker**, **Gil Evans**, **Roy Haynes**, and **Kenny Barron** as well as featuring on sessions for **Bryan Ferry** and **Wham!** Having recently collected the jazz-album-of-the-year statue at the ARIA Awards for "Hipnotation" (Spiral Scratch) and signed a publishing deal with BMG Music, Barlow is about to depart for New York to record his fourth album, his second in that city. "As an Australian recording in New York, my writing isn't restricted by expectations of what a 'jazz' player should sound like," he says. "I draw great inspiration from Australia and always have done. Australians offer an outsider's view of the world and that's what can make them exciting and original."



GLENN A. BAKER

HITS OF THE WORLD



EUROCHART HOT 100 4/18/92 **MUSIC & MEDIA**

THIS WEEK	LAST WEEK	SINGLES
1	1	TO BE WITH YOU MR. BIG ATLANTIC
2	2	YOU TEN SHARP COLUMBIA
3	6	WHY ANNIE LENNOX RCA
4	7	DAS BOOT U96 POLYDOR
5	3	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
6	5	AMERICA: WHAT TIME IS LOVE? THE KLF COMMUNICATIONS
7	4	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA
8	11	DEEPLY DIPPY RIGHT SAID FRED TUG
9	8	STAY SHAKESPEAR'S SISTER LONDON
10	10	LET'S GET ROCKED DEF LEPPARD BLUDGEON
ALBUMS		
1	1	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
2	2	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
3	5	NIRVANA NEVERMIND DGC
4	4	GENESIS WE CAN'T DANCE VIRGIN
5	3	SIMPLY RED STARS EASTWEST
6	8	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA
7	NEW	ANNIE LENNOX DIVA RCA
8	7	QUEEN GREATEST HITS II PARLOPHONE
9	9	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
10	6	GARY MOORE AFTER HOURS VIRGIN

17	17	HUMAN TOUCH BRUCE SPRINGSTEEN SONY
18	13	SMELLS LIKE TEEN SPIRIT NIRVANA GEFEN
19	NEW	DREAM A LITTLE DREAM OF ME MAMAS & PAPAS MCA
20	18	REMEMBER THE TIME MICHAEL JACKSON EPIC
ALBUMS		
1	1	WESTERNHAGEN JAJA WARNER BROS.
2	3	BRUCE SPRINGSTEEN HUMAN TOUCH SONY
3	2	GENESIS WE CAN'T DANCE VIRGIN
4	4	BRUCE SPRINGSTEEN LUCKY TOWN SONY
5	16	CURTIS STIGERS CURTIS STIGERS BMG
6	7	SIMPLY RED STARS EASTWEST
7	5	QUEEN GREATEST HITS II PARLOPHONE
8	9	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) POLYGRAM
9	8	NIRVANA NEVERMIND GEFEN
10	6	GARY MOORE AFTER HOURS VIRGIN
11	20	RIGHT SAID FRED UP INTERCORD
12	13	U96 DAS BOOT POLYGRAM
13	10	MICHAEL JACKSON DANGEROUS EPIC
14	NEW	MR. BIG LEAN INTO IT ATLANTIC
15	12	MELISSA ETHERIDGE NEVER ENOUGH BMG
16	19	QUEEN GREATEST HITS PARLOPHONE
17	15	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS.
18	14	DEF LEPPARD ADRENALIZE POLYGRAM
19	17	NICOLE AUGENBLICK JUPITER
20	11	GENESIS TURN IT ON AGAIN VIRGIN

3	3	HALLELUJAH NOKKO SONY
4	NEW	HUMAN TOUCH BRUCE SPRINGSTEEN SONY
5	NEW	LUCKY TOWN BRUCE SPRINGSTEEN SONY
6	5	YELL KEIZO NAKANISHI PIONEER
7	2	SHOGO HAMADA BOX SHOGO HAMADA SONY
8	4	BEST SELECTION II MIYUKI NAKAJIMA PONY CANYON
9	9	AINO SEDAINO MAENI SHOGO HAMADA SONY
10	7	ROCK ALIVE CHISATO MORITAKA WARNER

FRANCE (Nielsen/Europe 1) 4/4/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN SONY/EPIC
2	2	YOU TEN SHARP COLUMBIA/SONY
3	3	JOY FRANCOIS FELDMAN PHONOGRAM/POLYGRAM
4	4	SUZETTE DANY BRILLANT WEA
5	6	C'EST TOI QUE JE T'AIME LES INCONNUS PPL/SONY
6	5	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
7	9	THE SHOW MUST GO ON QUEEN EMI
8	10	L'HOMME A LA MOTO FANNY EMI
9	17	MES VEUX DANS TON REGARD NILDA FERNANDEZ EMI
10	12	DANS UN AN DANS UN JOUR JOHNNY HALLYDAY POLYGRAM/PHONOGRAM
11	NEW	HIGH THE CURE POLYGRAM/POLYDOR
12	NEW	JE NE TE SUFFIS PAS FREDERIC FRANCOIS SONY/TREMA
13	8	LA PROMESSE ROCH VOISINE GMB/BMG
14	7	SONG OF OCARINA JEAN PHILLIPE AUDIN & DIEGO MODENA DELPHINE/SONY
15	NEW	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN
16	14	UN DEUX TROIS JEAN-JACQUES GOLDMAN COLUMBIA/SONY
17	16	GLI ALTRI SIAMO NOI UMBERTO TOZZI CARRERAS
18	11	1990 JEAN LELOUP WMD
19	13	PARCE QU'ON EST JEUNE BENNY B. OTB/SONY
20	NEW	I CAN'T DANCE GENESIS VIRGIN
ALBUMS		
1	3	U2 ACHTUNG BABY ISLAND/POLYGRAM
2	1	MICHAEL JACKSON DANGEROUS EPIC/SONY
3	2	JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
4	11	FRANCOIS FELDMAN MAGIC BOUL'VARD PHONOGRAM/POLYGRAM
5	5	GENESIS WE CAN'T DANCE VIRGIN
6	8	SOUNDTRACK DIRTY DANCING RCA/BMG
7	4	PATRICK BRUEL SI CE SOIR RCA/BMG

8	6	JOHNNY HALLYDAY CA NE CHANGE PAS UN HOMME PHONOGRAM/POLYGRAM
9	12	NIRVANA NEVERMIND GEFEN/BMG
10	7	DIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM
11	NEW	FREDERIC FRANCOIS JE NE TE SUFFIS PAS TREMA/SONY
12	16	SIMPLY RED STARS EASTWEST
13	10	WILLIAM SELLER EN SOLITAIRE PHONOGRAM/POLYGRAM
14	13	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN AND JONES COLUMBIA/SONY
15	14	LES INCONNUS BOULVERSIFIANT PPL/SONY
16	9	MYLENE FARMER L'AUTRE TOUJ/POLYDOR
17	18	RENAUD MARCHAND DE CAILLOUX VIRGIN
18	NEW	SANDRA CLOSE TO SEVEN VIRGIN
19	NEW	JANE BIRKIN JE SUIS VENUE TE QUE JE M'EN VAIS POLYGRAM/PHONOGRAM
20	NEW	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/POLYDOR

ITALY (Musica e Dischi) 4/13/92

THIS WEEK	LAST WEEK	SINGLES
1	1	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA
2	2	NON AMAMI ALEANDRO BALDI & FRANCESCA ALLOTTA RICORDI
3	3	ADAMS GROOVE HAMMER CAPITOL
4	4	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
5	NEW	ONE U2 ISLAND
6	5	LA FORZA DELLA VITA PAOLO VALLESI SUGAR
7	10	HIGH THE CURE POLYDOR
8	6	SMELLS LIKE TEEN SPIRIT NIRVANA DGC
9	9	REMEMBER THE TIME MICHAEL JACKSON EPIC
10	8	PORTAMI A BALLARE LUCA BARBAROSSA COLUMBIA
ALBUMS		
1	1	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
2	3	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
3	2	VARIOUS ARTISTS SUPERSANREMO 1992 RICORDI/FONIT CETRA
4	NEW	ANNIE LENNOX DIVA RCA
5	7	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
6	4	ALEANDRO BALDI IL SOLE RICORDI
7	5	PAOLO VALLESI LA FORZA DELLA VITA SUGAR
8	6	LUCA CARBONI CARBONI RCA
9	8	NATALIE COLE UNFORGETTABLE ELEKTRA
10	9	QUEEN GREATEST HITS II PARLOPHONE

AUSTRALIA (Australian Record Industry Assn.) 4/19/92

THIS WEEK	LAST WEEK	SINGLES
1	3	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
2	1	MARVELLOUS THE TWELFTH MAN EMI
3	4	WAY OUT WEST JAMES BLUNDELL AND JAMES REYNE EMI
4	2	GET READY FOR THIS 2 UNLIMITED FESTIVAL
5	10	NOT A DAY GOES BY RICK PRICE COLUMBIA/SONY
6	7	LET'S GET ROCKED DEF LEPPARD PHONOGRAM/POLYGRAM
7	11	STAY SHAKESPEAR'S SISTER POLYDOR/POLYGRAM
8	5	DIZZY VIC REEVES & THE WONDER STUFF PHONOGRAM/POLYGRAM
9	20	JUSTIFIED AND ANCIENT THE KLF f/TAMMY WYNETTE LIBERATION/FESTIVAL
10	18	ONE U2 ISLAND/POLYGRAM
11	13	ALIVE PEARL JAM EPIC/SONY
12	NEW	BE MY BABY LEEN QUEEN PHONOGRAM/POLYGRAM
13	15	I THINK I LOVE YOU VOICE OF THE BEEHIVE POLYDOR/POLYGRAM
14	9	HIGH THE CURE EASTWEST/POLYDOR
15	12	I CAN'T DANCE GENESIS VIRGIN/EMI
16	14	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS A&M/POLYDOR
17	16	TIP OF MY TONGUE DIESEL CHRYSALIS/EMI
18	6	SALTWATER JULIAN LENNON VIRGIN/EMI
19	NEW	SKIN TO SKIN MELISSA PHONOGRAM/POLYGRAM
20	17	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
ALBUMS		
1	1	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM
2	4	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
3	2	OIESEL HEPPIDELITY CHRYSALIS/EMI
4	5	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL
5	3	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA/SONY
6	6	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA/SONY
7	9	PRINCE & THE N.P.G. DIAMONDS & PEARLS WARNER
8	NEW	GARY MOORE AFTER HOURS VIRGIN/SONY
9	7	BABY ANIMALS BABY ANIMALS IMAGO/BMG
10	8	SOUNDTRACK THE COMMITMENTS MCA/BMG
11	11	SIMPLY RED STARS EASTWEST/WARNER
12	13	NIRVANA NEVERMIND GEFEN/BMG
13	12	HARRY CONNICK JR. IT HAD TO BE YOU EPIC/SONY
14	10	QUEEN GREATEST HITS EMI
15	17	GENESIS WE CAN'T DANCE VIRGIN/EMI
16	16	THE COMMITMENTS THE COMMITMENTS MCA/BMG
17	19	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/POLYDOR
18	15	SALT-N-PEPA GREATEST HITS POLYDOR/POLYGRAM
19	14	QUEEN GREATEST HITS II EMI
20	20	CONCRETE BLONDE WALKING IN LONDON IRS/EMI

JAPAN (Music Labo) 4/20/92

THIS WEEK	LAST WEEK	SINGLES
1	1	KANASHIMIWA YUKINOYOUNI SHOGO HAMADA SONY
2	4	NAMIDA NAMIDA BAKUFU-SLUMP SONY
3	6	WALK CHAGE & ASKA PONY CANYON
4	3	BRIDGE HOUNDDOG MMG
5	8	LOVE SONG CHAGE & ASKA PONY CANYON
6	10	HEYATO WAISHATSUTO WATASHI ERI HIRAMATSU PONY CANYON
7	7	WOMAN KEIZO NAKANISHI PIONEER
8	2	HORI PRO ROAD & SKY FUJI PACIFIC
9	NEW	ITSUMADEMO KAWARANU AIWO TETSURO ODA BMG/VICTOR
10	9	SOREGA DAJI DAJI MAN BROTHERS BAND FUN HOUSE
ALBUMS		
1	1	SUPER BEST II CHAGE & ASKA PONY CANYON
2	NEW	SUPER BEST II TOMOYASU HOTEL PONY CANYON

HITS OF THE U.K.



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THIS WEEK	LAST WEEK	SINGLES
1	1	DEEPLY OIPPY RIGHT SAID FRED TUG
2	NEW	BE QUICK OR BE DEAD IRON MAIDEN EMI
3	7	ON A RAGGA TIP SL2 XL
4	3	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR
5	2	STAY SHAKESPEAR'S SISTER LONDON
6	4	TO BE WITH YOU MR. BIG ATLANTIC
7	9	YOU'RE ALL THAT MATTERS TO ME CURTIS STIGERS ARISTA
8	NEW	THE ONLY LIVING BOY IN NEW CROSS CARTER THE UNSTOPPABLE SEX MACHINE BIG CAT
9	NEW	THE OAYS OF PEARLY SPENCER MARC ALMOND SOME BIZZARE
10	12	YOU TEN SHARP COLUMBIA
11	6	EVAPOR 8 ALTERN 8/PP ARNOLD NETWORK
12	10	VIVA LAS VEGAS ZZ TOP WARNER BROS.
13	5	JOY SOUL II SOUL TEN
14	NEW	FINER FEELINGS KYLIE MINOGUE PWL INTERNATIONAL
15	8	FINALLY CECE PENISTON A&M
16	24	HOLD ON MY HEART GENESIS VIRGIN
17	20	MAKE IT HAPPEN MARIAH CAREY COLUMBIA
18	11	WHY ANNIE LENNOX RCA
19	22	ULTIMATE TRUNK FUNK (EP) BRAND NEW HEAVIES LONDON
20	NEW	ONE STEP OUT OF TIME MICHAEL BALL POLYDOR
21	26	PRETEND WE'RE DEAD L7 SLASH
22	NEW	SO RIGHT K-KLASS deCONSTRUCTION
23	17	FREE YOUR BODY/INJECTO WITH A POISON PRAGA KHAN f/JADE 4 U PROFILE
24	NEW	HANG ON IN THERE BABY CURIOSITY RCA
25	13	TAKE MY ADVICE KYM SIMS ATCO
26	15	LET'S GET ROCKED DEF LEPPARD BLUDGEON RIFFOLA
27	21	AM I THE SAME GIRL SWING OUT SISTER FONTANA
28	16	(I WANT TO BE) ELECTO MR. BEAN & SMEAR CAMPAIGN (f/BRUCE DICKINSON) LONDON
29	19	TIME TO MAKE YOU MINE LISA STANSFIELD ARISTA
30	NEW	PLEASE DON'T GO KWS NETWORK
31	32	COUL'D BEEN YOU CHER GEFEN
32	NEW	DO YOU WANT IT RIGHT NOW DEGREES OF MOTION f/BITI ffr
33	31	STARTOUCHERS DIGITAL ORGASM DDG INTERNATIONAL
34	18	BREATH OF LIFE ERASURE MUTE
35	27	EVEN FLOW PEARL JAM EPIC
36	NEW	JUSTIFERELLA RIDE CREATION
37	23	TEARS IN HEAVEN ERIC CLAPTON REPRISE
38	39	SOMEDAY M PEOPLE WITH HEATHER SMALL deCONSTRUCTION
39	NEW	TAKE ME DREAM FREQUENCY CITYBEAT
40	NEW	HOUSE OF FUN MADNESS VIRGIN

THIS WEEK	LAST WEEK	ALBUMS
1	2	RIGHT SAID FRED UP TUG
2	1	ANNIE LENNOX DIVA RCA
3	NEW	SOUL II SOUL VOLUME III JUST RIGHT TEN
4	3	MAONESS DIVINE MADNESS VIRGIN
5	5	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
6	NEW	ZZ TOP GREATEST HITS WARNER
7	4	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA
8	11	TEMPTATIONS MOTOWN'S GREATEST HITS MOTOWN
9	6	SIMPLY RED STARS EASTWEST
10	7	JOSEF LOCKE HEAR MY SONG (THE BEST OF ...) EMI
11	10	LISA STANSFIELDO REAL LOVE ARISTA
12	12	CURTIS STIGERS CURTIS STIGERS ARISTA
13	NEW	THE COMMITMENTS THE COMMITMENTS VOL. 2 MCA
14	21	TINA TURNER SIMPLY THE BEST CAPITOL
15	8	THE BEAUTIFUL SOUTH 0898 GOI DISCS
16	19	GENESIS WE CAN'T DANCE VIRGIN
17	9	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
18	13	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
19	23	WET WET WET HIGH ON THE HAPPY SIDE PRECIOUS
20	38	THE COMMITMENTS THE COMMITMENTS (OST) MCA
21	18	CROWDEO HOUSE WOODFACE CAPITOL
22	20	NIRVANA NEVERMIND DGC
23	16	ROBERT PALMER ADDICTIONS VOLUME 2 ISLAND
24	NEW	VANESSA WILLIAMS THE COMFORT ZONE POLYDOR
25	26	BARRINGTON PHELONG INSPECTOR MORSE VOL. 2 VIRGIN TELEVISION
26	22	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
27	25	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
28	17	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
29	31	MICHAEL JACKSON DANGEROUS EPIC
30	36	QUEEN GREATEST HITS II PARLOPHONE
31	24	FRANKIE VALLI & FOUR SEASONS THE VERY BEST OF FRANKIE VALLI FLYING/POLYGRAM
32	30	U2 ACHTUNG BABY ISLAND
33	15	THE JAM EXTRAS POLYDOR
34	NEW	CECE PENISTON FINALLY A&M
35	29	ERASURE CHORUS MUTE
36	32	GARY MOORE AFTER HOURS VIRGIN
37	NEW	SALT-N-PEPA RAPPED IN REMIXES ffr
38	NEW	CHER LOVE HURTS GEFEN
39	NEW	SOUNDGARDEN BADMOTORFINGER A&M
40	34	JAMES SEVEN FONTANA

SPAIN (TVE/AFYVE) 4/6/92

THIS WEEK	LAST WEEK	SINGLES
1	1	QUIMICA C.BAYO ARE IMP
2	2	PLEASE DON'T GO DOUBLE YOU BLANCO Y NEGRO
3	5	DE QUE ME SIRVE LLORAR O.B.K. BLANCO Y NEGRO
4	7	TWILIGHT ZONE 2 UNLIMITED BLANCO Y NEGRO
5	3	SEMILLA NEGRA RADIO FUTURA ARIOLA
6	8	DEJANE COMERTE O.B.K. BLANCO Y NEGRO
7	6	ARE YOU READY TO FLY ROZALLA BLANCO Y NEGRO
8	4	HUMAN TOUCH BRUCE SPRINGSTEEN CBS/SONY
9	9	BONITO ES SENCILLOS BMG/ARIOLA
10	NEW	THE RAIN D DRAMA GINGER MUSIC
ALBUMS		
1	1	BRUCE SPRINGSTEEN HUMAN TOUCH CBS/SONY
2	2	BRUCE SPRINGSTEEN LUCKY TOWN CBS/SONY
3	3	VANGELIS THE BEST POLYGRAM
4	6	LUZ CASAL A CONTRA LUZ HISPAVOX
5	4	VARIOUS ARTISTS MAQUINA TOTAL MAX MUSIC
6	5	PRESUNTOS IMPLICADOS SER DE AGUA WARNER
7	7	ENYA SHEPHERD MOONS WARNER
8	8	QUEEN GREATEST HITS II EMI
9	9	RAOIO FUTURA TIERRA PARA BAILAR BMG/ARIOLA
10	10	IA UNION TREN DE LARGO RECORRIDO WARNER

GERMANY (Der Musikmarkt) 4/14/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DAS BOOT U96 POLYDOR
2	3	TO BE WITH YOU MR. BIG ATLANTIC
3	2	DON'T TALK, JUST KISS RIGHT SAID FRED BLOW UP/INTERCORD
4	8	JIVE CONNIE CONNIE FRANCIS POLYDOR
5	4	I WANNA BE A KENNEDY U96 POLYDOR
6	7	STAY SHAKESPEAR'S SISTER LONDON
7	6	AMERICA: WHAT TIME IS LOVE? THE KLF INTACORD
8	5	I LOVE YOUR SMILE SHANICE MOTOWN
9	12	I WONDER WHY CURTIS STIGERS BMG
10	11	GOD GAVE ROCK & ROLL TO YOU II KISS EAST WEST
11	9	I CAN'T DANCE GENESIS VIRGIN
12	10	JUSTIFIED AND ANCIENT THE KLF f/TAMMY WYNETTE INTERCORD
13	NEW	WHY ANNIE LENNOX RCA
14	NEW	HIGH THE CURE POLYGRAM
15	14	I'M TOO SEXY RIGHT SAID FRED IDEAL
16	15	I'M WALKING ANTOINE "FATS" DOMINO EMI

CANADA (The Record) 4/6/92

THIS WEEK	LAST WEEK	SINGLES
1	1	JUSTIFIED AND ANCIENT THE KLF RCA/BMG
2	2	SAVE THE BEST FOR LAST VANESSA WILLIAMS MERCURY/PLG
3	3	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY
4	5	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN COLUMBIA/SONY
5	9	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS A&M/A&M
6	NEW	IF YOU GO AWAY NEW KIDS ON THE BLOCK COLUMBIA/SONY
7	NEW	HAZARD RICHARD MARX CAPITOL/CAPITOL
8	NEW	ONE U2 ISLAND/GEFFEN
9	8	WE GOT A LOVE THANG CECE PENISTON A&M/A&M
10	NEW	NOTHING ELSE MATTERS METALLICA ELEKTRA/WEA
ALBUMS		
1	1	DEF LEPPARD ADRENALIZE VERTIGO/PLG
2	3	NIRVANA NEVERMIND DGC/DGC
3	2	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/PLG
4	7	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA/SONY
5	6	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA/SONY
6	9	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA

Music West Aspires To Be Major Trade Show

■ BY LARRY LeBLANC

TORONTO—The Pacific Music Industry Assn., the organizer of the exhibition and trade conference Music West '92, scheduled to be held May 1-4 at the Vancouver Trade and Convention Centre in Vancouver, is aiming to match the trade successes of such annual U.S. talent showcase events as the New Music Seminar and South By Southwest.

Music West '92, a three-tiered affair being ambitiously promoted as "Canada's Single Most Comprehensive Music Event," encompasses Music West Conference; the WestEx Music Exhibition music trade show, featuring musician clinics, seminars, and displays of instruments, equipment, and software; and the

Music West Festival, showcasing appearances by 88 acts in local concert and club venues.

In addition, May 4 is bannered as Education Day, slated to be attended by more than 1,000 post-secondary students from 14 local school districts. Students are scheduled to tour the WestEx Music Exhibition, view performances by local acts the Ragga Muffin Rascals, Marang, and Quick Trouble, and take part in a career-opportunities workshop featuring songwriter Jim Vallance, promoter Mark Norman of Perry-scope Concert Productions, booking agent Sam Feldman, president of S.L. Feldman and Associates, and journalist Tom Harrison of the Vancouver Province.

Music West '92 producer Laurie

Mercer predicts a turnout of at least 500 for Music West and more than 2,000 for the WestEx Music Exhibition trade show.

Mercer readily admits Vancouver itself is a key draw for the 30% non-Canadian conference delegates as well as speakers, half of which are drawn from the U.S.

Among the festival highlights are performances by David Byrne and the Beat Farmers. American acts showcasing at different venues in the city include San Francisco's Overwhelming Colorfast, Smoking Rhythm Prawns, and the Looters; Back Porch Blues Band and Hitting Birth, both from Portland, Ore.; and Common Buddhas from Quailicum Beach, Calif. Among the domestic talent performing are Sass Jordan,

Jerry Jerry & the Sons Of Rhythm Orchestra, Bourne And MacLeod, Three O'Clock Train, Spirit Of The West, Kirsten Nash, Day Glo Abortions, Bob's Your Uncle, Lisa Brokop, and Tank Hog.

Music West '92 is essentially a broader version of last year's WESTEX trade show and conference, which was largely eclipsed by the Junos and the Record Conference, which ran at the same time, and what was previously the West Coast Music Conference, running since 1988.

Keynote speaker for Music West '92 is Jim Halsey, president and CEO of The Jim Halsey Co. of Tulsa, Okla. Halsey, manager of the Oak Ridge Boys and Roy Clark, will on May 3 also moderate one of the conference's highlights, a management panel with managers Keith Porteous (Mae Moore, 54-40, Sons Of Freedom), Jeff Rogers (Crash Test Dummies, the Pursuit Of Happiness), Larry Wanagas (k.d. lang), Mike Stewart (Poi Dog Pondering), Cliff Jones (Young Saints), and Gary Taylor (Annihilator).

With extensive U.S. and Canadian representation from labels, as well as from management, booking, and publishing sectors, Mercer stresses that highlighting new talent is the key component of the conference and festival. "We have 36 separate demos critiquing sessions in three separate rooms," notes Mercer. "We're giving the opportunity to bands to make a connection with people who have the ability to sign them."

Among U.S. label A&R represen-

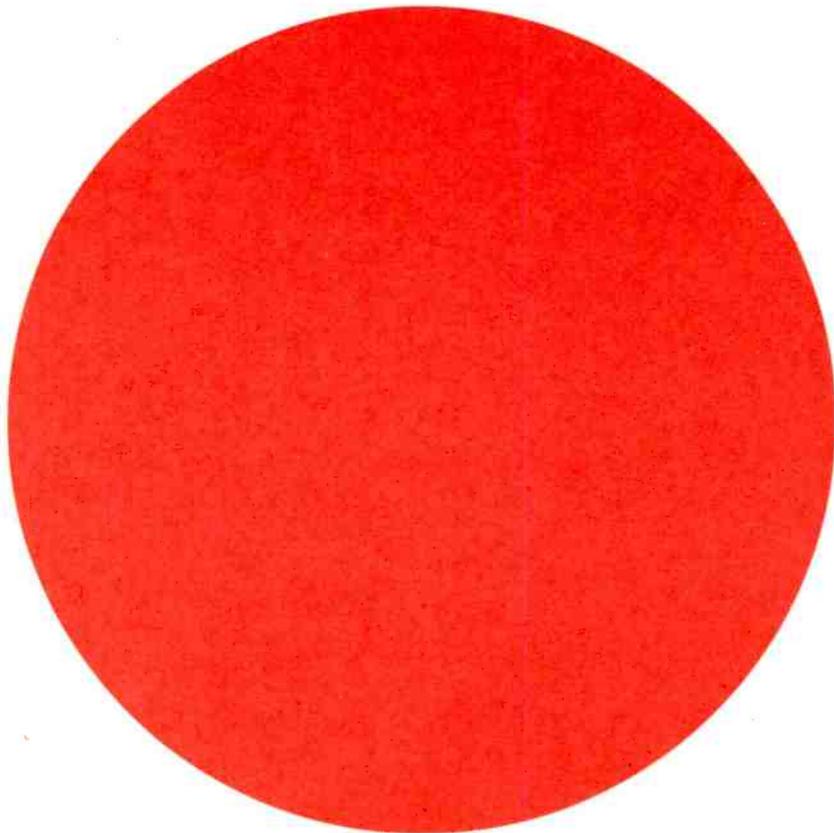
tatives slated to be involved with either panels or critiquing sessions are Nick Turzo (Columbia), Alison Donald (Capitol), Randy Gerston (Arista), Mike Sikkas (Mercury), Buzz Stone (Liberty), Rob Cavallo (Warner Bros.), Ron Goudie (Restless Records), Beth Bellis (World Domination Records), Damon Stewart (Sony Music), and Curt Denny (MCA Nashville).

Among the Canadian A&R personnel included are Tim Trombley (Capitol Canada), Jody Mitchell (Capitol Canada), Alan Reid (A&M), Mark Jowett (Nettwerk), Brian Allen (Attic), Greg Torrington (Warner Music Canada), Cam Carpenter (MCA Canada), John Dexter (Johnny Jett Records), and Bob Roper (Anthem).

Among the manufacturers and distributors of musical instruments showcasing at the WestEx Music Exhibition are Roland, Yamaha, Casio, Opcode, Korg, Fostex, Shure, Digidesign, Atari, Timeless Instruments, CMS Music, Conquest Sound, S.F. Marketing, Foille Avoine Enterprises, USCO Audio, Precision Sound, and Centre for Image and Sound Research.

Funding for the four-day event, budgeted at \$500,000 (Canadian), is being provided by several government sources, including the federal government's Western Economic Diversification program and Sound Recording Development Program, Communications Canada, Canada Employment and Immigration, and, provincially, by British Columbia's Ministry of Tourism and Cultural Industries.

JAPAN A Billboard Spotlight



Japan has proven itself a world leader in the entertainment industry. Japanese artists are achieving overseas success, and Japanese labels are signing foreign talent. Billboard tells these stories, as well as uncovering what's behind the phenomenal growth of the cd single and expansion of the longform music video market. Japan's active developments have attracted worldwide attention, as will your ad message in Billboard's Spotlight on Japan.

ISSUE DATE: MAY 30
AD CLOSE: MAY 5

Japan: Aki Kaneko -33-498-4641
Europe: Christine Chinetti -44-71-323-6686
USA: Andy Myers 212-536-5272

MAPLE BRIEFS

Among the acts announced to perform at the Mariposa Folk Festival (now in its 32nd year) June 19-21 at Ontario Place in Toronto are the Amos Garrett, Doug Sahn & Gene Taylor Band, the Roches, Joe Ely, Peggy Seeger, Shirley Eikhard, Roy Forbes, Valdy, Shari Ulrich, Ani De-Franco, the Texas Tornados, Tom Paxton, Ferron, the New Blue Velvet Band, John Campbell, the Fairfield Four, Maura O'Connell, Bare Bones, Keith Hancock Band, and Bill Morrissey.

Industry veteran Lindsay Gillespie has left Attic Music Group, where he was senior VP of sales/marketing, to head Music Manufacturing

Services, which specializes in custom CD manufacturing. At Attic, just prior to Gillespie's departure, Kevin Shea was named as director of national promotion and publicity.

TMP-The Music Publisher has signed an exclusive co-publishing deal with songwriter Eddie Schwartz, best known for penning "Hit Me With Your Best Shot" (Pat Benatar), "The Doctor" (The Doobie Brothers), and "Don't Shed A Tear" (Paul Carrack). The publishing deal further ties Schwartz, who had been previously published by ATV Music Publishing, with TMP president Frank Davies, who had originally signed him at ATV and had since managed him as well.

CURTIS STIGERS MAKES A TRANS-ATLANTIC SPLASH

(Continued from page 15)

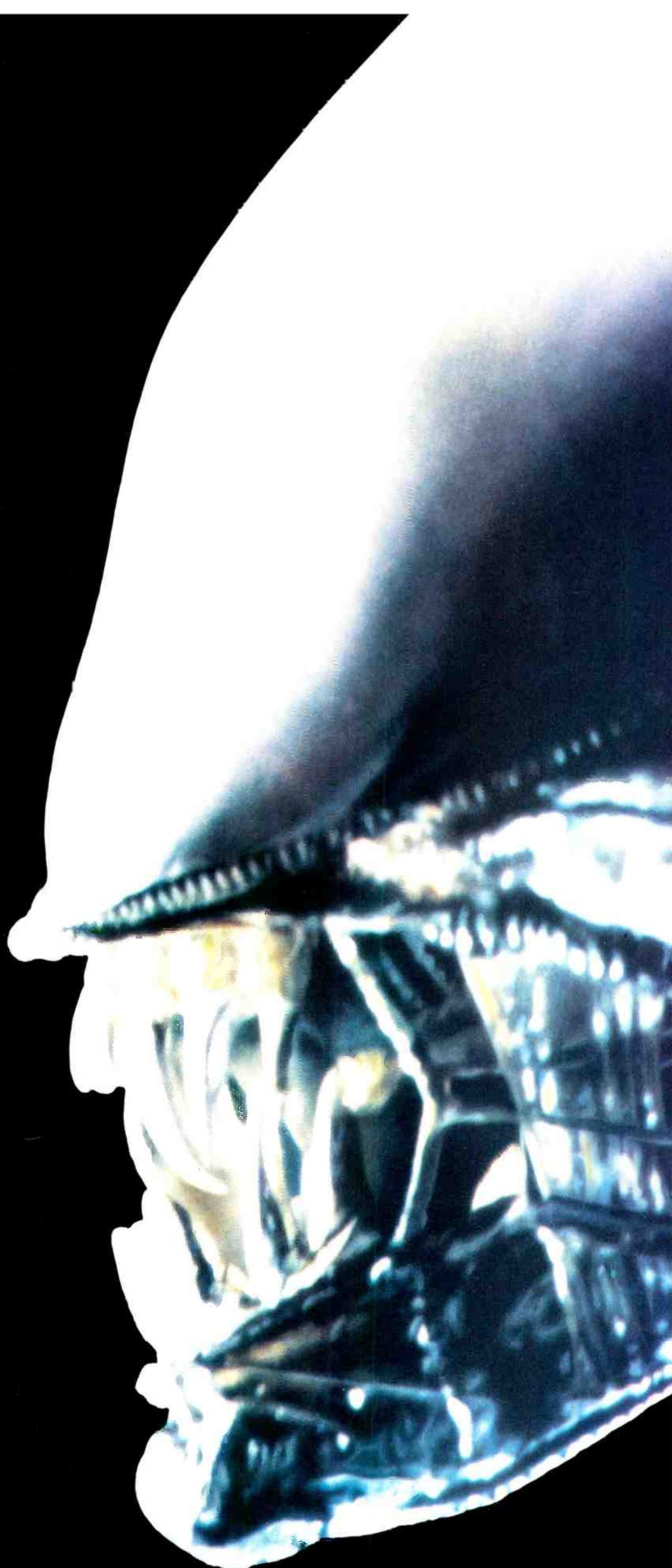
his manager, Winston Simone, according to Arista's Brownjohn. "He knows there is a world outside America," she says. Says Simone, "It's been hectic for Curtis, but he's a young guy and he realizes that this is his whole career. And he really enjoys playing in Europe, where he finds people are more interested in music and musicians than they are in hits."

Now Stigers has important gigs

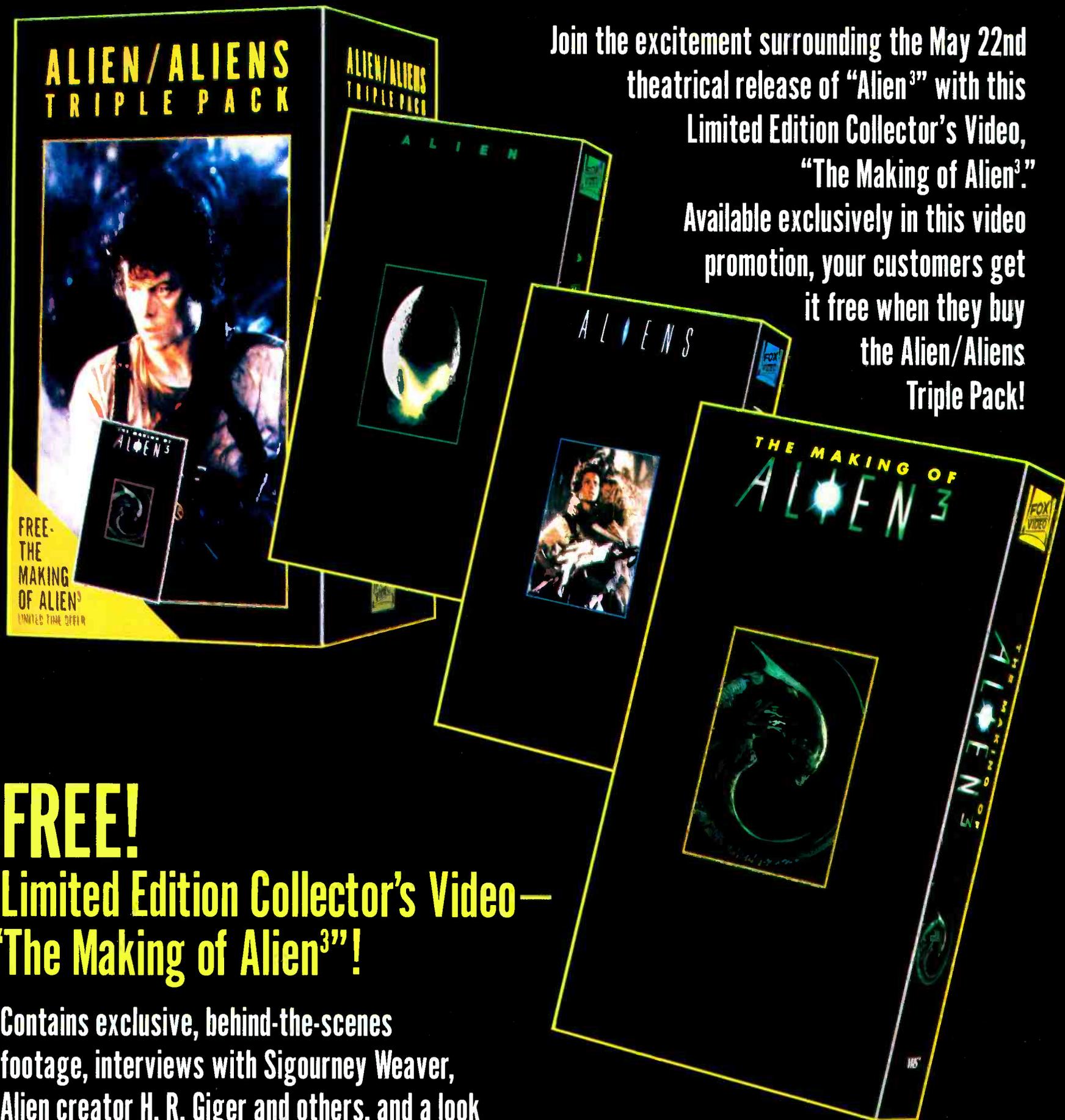
to go with the hits. Simone confirms he will open for the Elton John/Eric Clapton/Bonnie Raitt package playing three nights at London's Wembley Stadium (capacity 80,000) at the end of June. "We decided it was worth it for the poster alone," jokes Simone. "I mean, that's three of Curtis' biggest heroes on one bill. I've already cleared the wall space in my office!"

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Palmer Video.
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You're No Alien
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Congratulations from



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Join the excitement surrounding the May 22nd theatrical release of "Alien³" with this Limited Edition Collector's Video, "The Making of Alien³." Available exclusively in this video promotion, your customers get it free when they buy the Alien/Aliens Triple Pack!

FREE!
Limited Edition Collector's Video—
"The Making of Alien³"!

Contains exclusive, behind-the-scenes footage, interviews with Sigourney Weaver, Alien creator H. R. Giger and others, and a look at the terrifying Alien special effects!

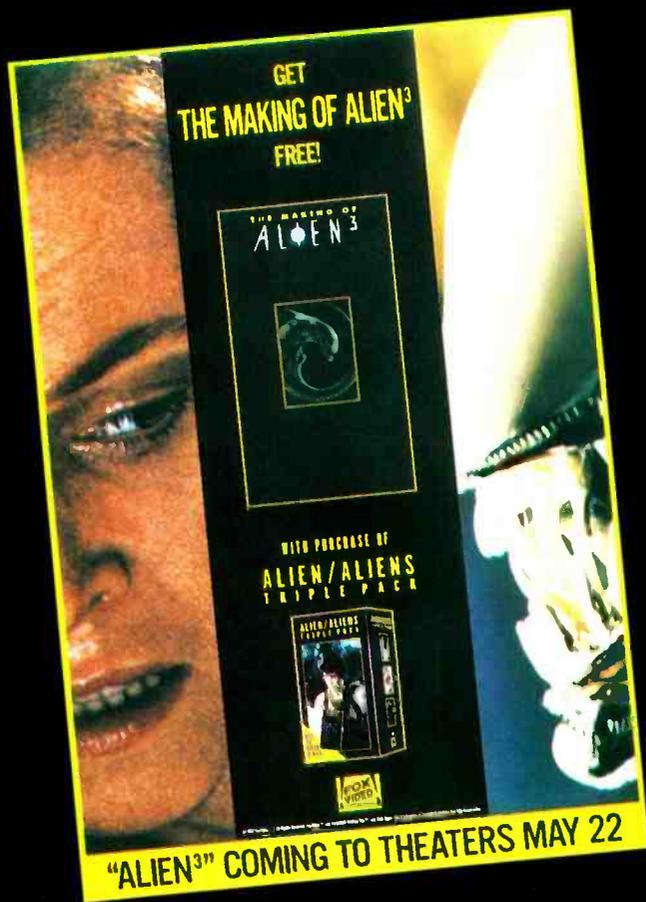


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Theatrical Release of the Year: Behind-the-Scenes Look at "Alien³"

Multi-Million Dollar Theatrical/Video Advertising Campaign!



Poster

Dealer Order Date
April 21, 1992

Street Date
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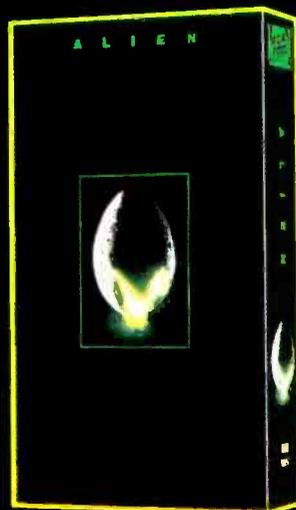


Pre-Pack Floor Display Holds 16 Triple Packs
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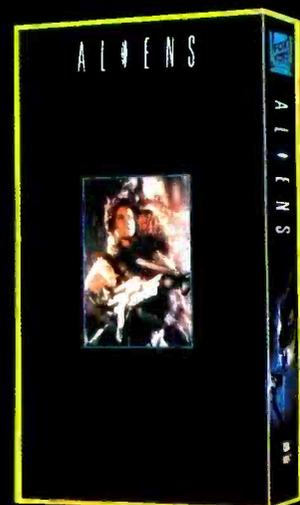
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PALMER

VIDEO



A BILLBOARD ADVERTISING SUPPLEMENT

This Year, the East Coast chain is celebrating ten years in business.

For founder Peter Balner, it's a long way from Budapest, billiards, and an epiphany on Staten Island.

BY AMY LINDEN



Peter Balner

It all began in Budapest, where Balner was born in 1946. His family left in 1957 to escape the persecution of the Communist Party.



Palmer Store No. 1, Elizabeth, N.J.

The trip from gritty Elizabeth, N.J., to nearby Union isn't all that far, maybe 10 minutes by car. But for Palmer Video chairman, president and CEO Peter Balner, the distance can be measured in something much more tangible. It was in Elizabeth, two train stops from Midtown Manhattan, that he first forayed into business, and it's there that the first Palmer Video store still stands, a short drive from the company's corporate headquarters in Union.

"This is not a business for the fainthearted," laughs the affable and down-to-earth Balner, seated behind his desk in an office festooned with the symbols of making it in corporate America: signed pictures of himself with various politicians, including President Bush; an autographed head shot of Jack Nicholson; and numerous plaques from movie companies, thanking Palmer Video for its contribution to the success of various films. Over to the right, two large studio portraits of his two children, now in their teens and driving Dad crazy with their taste in music. "I mean, I liked the first two Guns 'N' Roses records," Balner confides, "but this new one..." When asked about the photos, he smiles. "I traded a hundred-dollar membership in our first store for those pictures," he notes, then pauses, as though it all seems like such a long time ago. The commute from Elizabeth to Union is more than a physical one. It represents the growth of Palmer Video, from its humble start to its current status as one of the nation's top-three video chains, with 82 locations and revenues in excess of \$35 million.

The phrase "an American success story" borders on the clichéd, but, in the case of Peter Balner and Palmer Video, it fits. His is truly a Horatio Alger tale, one that Balner himself seems a bit amazed by, even now.

It all began in Budapest, Hungary, where Balner was born in 1946. His family, consisting of his mother, father and sister, left in 1957 to escape the persecution of the Communist Party. Noting that anyone who had any shot of getting out of Hungary, did, Balner ended up in New Jersey. His totally accentless voice belies the fact that he spoke no English until he was nearly 11, and Balner has been back to Budapest only once. "It disappointed me," he says. "You know, when you're a kid, your frame of reference is completely different. I thought that I went to a large

school, but I went back and it looked like a one-room schoolhouse."

The family ended up in New Jersey's Camp Kilmer. "That's where they brought in all the refugees," says Balner. "Everybody had to get

and, upon arriving in the U.S., skipped the third grade and most of the fourth, in all missing a full two years of school. But for the ten-year-old, the adjustment was a snap. "I took to the United States like the proverbial duck takes to

"Margo kidnapped me and dragged me to Staten Island to see a video store in operation Amazing. People standing three deep, yelling at the owner to take their \$100 membership fees. A light went on," Balner grins.

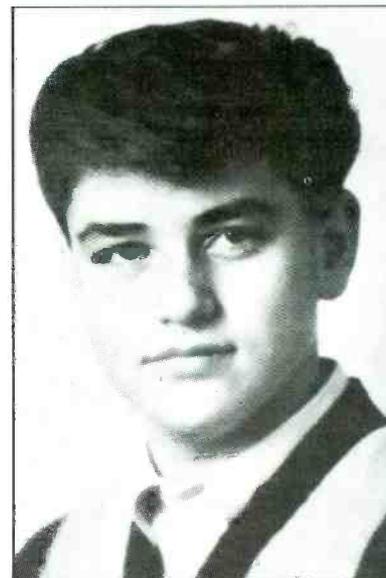
a sponsor, who would basically show you around, assist you in getting a job, show you what a supermarket was, show you the American way of life." The Balners' introduction to American living came in the form of a Chattanooga chicken farmer. "We went down to Tennessee for about six months," recalls Balner, a smile forming on his lips, "and once we learned the ropes, we decided we were going to go back to New Jersey, mainly because my father had a friend he had met in Camp Kilmer. There was also a tremendous disparity in wages between the South and the North at that time. "Of course," he laughs, "what my father didn't know is that it cost twice as much to live in the North." The family moved to Elizabeth late in 1957 and have been "knocking around Jersey ever since."

When Balner left Hungary, he had just begun the second grade

water. I was speaking fluent English within six months. I picked it up from school and television," he smiles. "You know, everybody was so nice when we came here, it was amazing. They went out of their way to be helpful. They gave me everything from clothes to money to taking me to a summer camp." When asked if he keeps any ties with the old country, Balner shakes his head. "I have no old country," he states. "I'm American."

Balner had early acceptances from three colleges and had sent in the deposits, but, as it came time to make a choice, he opted for none of the above. Instead, he signed up with the Air Force, who, due to his high qualifying marks, promised to send him to college. A citizen by now and eager to serve the land that had done so well by him, Balner was off to basic training, where he was hit with a rude shock.

(Continued on page P-6)



Balner, age 16 in 1962, and fashioning a pool cue, age 18.



TENTH ANNIVERSARY

(Continued from page P-5)

"They told me that, since I wasn't born in the U.S., I was a security risk and they were not sending me to college. I was gonna be fixing radios for four years"—an idea that didn't sit well with him. "I don't even like electricity," he protested, and he managed to wrangle a discharge.

"My father became partners with a guy who made cue sticks," Balner went on, explaining how one gets from a career in the Air Force to becoming a businessman. "I saw that they had no concept of how to sell their product, so I started doing an entire marketing trip—as I understood marketing, at age 17, but it was better than what they were doing." After a few months, Balner and his father became partners, and Palmer Billiard Corporation was on its way. Although Balner no longer has any hands-on dealings with the company, his mother works in the shop, which is next door to the Palmer Video store in Elizabeth.

It was through his business that Balner met Peter Margo, now Palmer's executive VP for purchasing and advertising. Margo, a Damon Runyonesque guy, began his "career" in New Jersey pool halls and became a world-class player. The two met in 1964, when both were teens. Balner, who claims no interest in pool other than the business angle, soon became friends with the wisecracking Margo, who laughs, "Peter was on the right end of the stick, and I was on the wrong end! We'd all go to Peter 'cause you're a head case when you play pool, and the slightest little thing wrong with your cue makes

you crazy! Peter was receptive to my nutty needs." Balner hired his friend as a sales manager, and in 1981, with video on the rise, Margo suggested the two get into the new field. This was back in the days of Beta, with the market wide open, but Balner wasn't receptive to the concept. "Margo kidnapped me one day and dragged me to Staten Island to see a video store in operation, and it was nothing short of amazing. People were standing three deep, yelling at the owner to take their \$100 membership fees for the pleasure of doing business with them, and a light went on," Balner grins.

In a billiard showroom in Elizabeth, the two took 1,200 square feet of space, set up a counter and a few shelves, and they were off. "I'll never forget the films we were talked into buying," Margo, a self-described movie nut, says. "They said, 'If there's one film you must have, it's 'Attack of the Killer Tomatoes.'"

"It was immediately obvious that this was a viable thing," Balner recalls. "We expanded and expanded." Today, Palmer Video (the name is an Americanization of Balner) is a widely imitated chain, setting the pace for most of the large video emporiums. It stocks everything from current hits like "Boyz 'n the Hood" ("a brilliant film," Balner says) to film noir classics. Facing the challenges of cable and the only-in-New-York problem of illegal hookups ("Everyone in Brooklyn is a wise guy," Margo sighs), Palmer continues to grow. And what is America renting the most? Balner scans a list on the desk. "'Caligula,'" he answers, "followed by 'Jesus of Nazareth.'" The dichotomy of the choices hits him, and Balner laughs. "Only in America," he smiles.

Palmer's Progress: Less Franchising & Sell-through, More Rentals & Company Stores

BY JIM BESSMAN



Livingston, N.J. store

No doubt many video-retail moguls came to the business from diametrically opposed past

lives, but it's doubtful that anyone besides Peter Balner entered home video from the family billiard enter-

prise. In 1981, Balner's sales manager in the Palmer Billiard Corporation (which he'd founded with his mother and father in 1964) — Peter Margo — persuaded him to, in Balner's words, "check out this newfangled thing called video." The pair's trip to a Staten Island video store made a believer out of him. "I decided to set up shop in our 7,000-square-foot billiards showroom in Elizabeth, N.J., in about 1,200 feet of free space for video. Today, it's totally a video store."

From the moment he set up shop, Balner understood the potential of the home-video business. Suddenly, would-be video-store owners came in seeking guidance concerning everything from opening up a store to operating it.

"It seemed to me that they were looking for a franchiser to move them in the appropriate direction," Balner says. "Remember, at that time, if you spoke of the 'video business,' people assumed you meant video arcades! So I was anxious to legitimize the business and felt that there was substantial benefit to getting more video stores going."

In 1982, Balner opened his second store, in nearby Union. Meanwhile, he was freely advising 10 fellow fledgling video-retail entrepreneurs, but this soon became a burdensome drain on his time. Recognizing that these stu-

(Continued on page P-7)

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PALMER'S PROGRESS

(Continued from page P-6)

dents would pay for his tutelage, he launched Palmer Video as a franchise operation and discovered immediate and rapid success. By the end of the year, there were 10 franchisees throughout New Jersey, and in the next two years the growth accelerated. By the middle of 1983, there were 30 franchise stores, and, by the end of 1984, an approximately 50-store chain had expanded into Pennsylvania and New York, with a third corporate-owned outlet having opened in Ise-lin, N.J.

"We kept progressing through '88, when it became apparent that the goal should be more toward opening additional company-owned stores rather than franchise operations," says Balner. "Most franchisees operate individual stores without the perception of how to make a business grow. With company-owned stores, we had much more control of the destiny of our

Palmer refocused solely on a company-owned operation which then amounted to seven stores. By the end of 1989, they were up to 27.

growth."

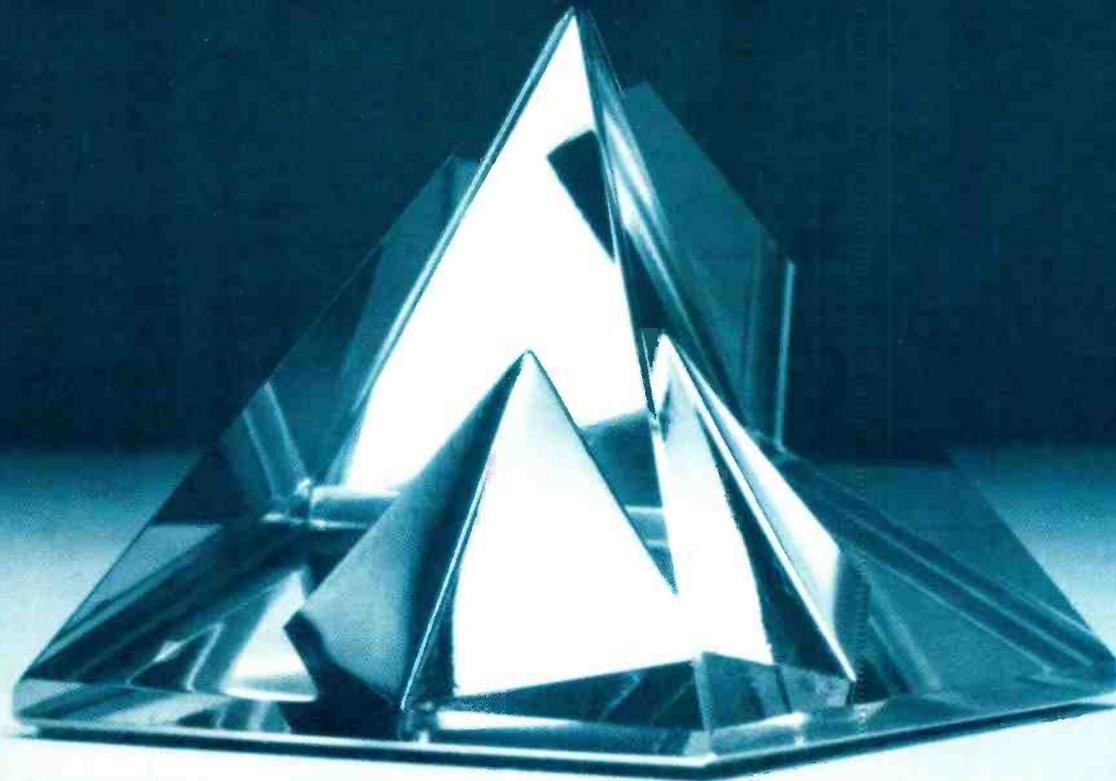
Early in 1988, Palmer Video refocused solely on a company-owned operation, which then amounted to seven stores. By the end of 1989, the number of corporate stores was up to approximately 27. The goal then, as it is now, was to expand the company stores together with those longterm franchisees who were also growth-oriented.

Currently, there are 34 company-owned outlets (four are joint ventures with investors) in the 82-store Palmer Video chain, which now extends from its New Jersey base into New York, Pennsylvania, Massachusetts, Ohio and Illinois. The company is set to open its first location in Queens and another store in North Bergen, N.J., with additional spots being researched throughout the New York metropolitan area for both the corporation and the surviving franchisees.

The franchise total, as Balner notes, has dwindled from the chain's 1989 peak year, when it reached 130. "As anticipated, we lost some franchises," he says. "It's extremely difficult to run a franchise operation with no proprietary goods of any sort. And franchisees, once they've been in business for a period of time, resist paying royalties, because they perceive no value for them. So our thinking in '88 of moving toward a company-owned retail operation was valid and absolutely the right way to go."

Balner now expects to take the company public within the next six
(Continued on page P-8)

AT PALMER VIDEO



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PALMER'S PROGRESS

(Continued from page P-7)

months, in order to fund further expansion. "Our major competitors in New Jersey—RKO and West Coast—are going through Chapter 11, which means there are areas opening up that are underserved by video retailers. For example, there used to be a West Coast store across the street from our North Bergen outlet, with an RKO a quarter mile up. Both stores were doing approximately \$30,000 a month, and now they're both closed.

"Couple this with the fact that real-estate prices are at levels we haven't seen and rents for top-quality locations are extremely rea-

sonable. So there hasn't been an opportunity like this in many years. That's why we're pushing for a public offering."

Balner notes Palmer's other key advantage as it looks to public funding: It's been profitable since its inception. "We were even profitable last year," he says, "when we were hurt by the Gulf War, a poor slate of releases and intense competition—though our key competitors were concentrating on franchising and sell-through. The sell-through business is very problematic: Even though there can be a large amount of sales, it's sales with no quality, no bottom line. When you buy 'Home Alone,' 'Fantasia' and 'Robin Hood' and sell them at cost, and they account for 50 percent of your sales at no profit, that's a dangerous road to travel.

"So we shied away from franchising and sell-through and concentrated our growth on corporate stores and focused primarily on rentals," Balner continues. "And we've shown that this formula works and can propel us to a much higher level in the next few years."

Balner's target, then, is a doubled corporate store count within two years. Having gained dominance in the New York area, he also looks to beef up the company's regional presence. "Provided we get the necessary funding—and reactions from public underwriters indicate our sense of the business is correct—there's great opportunity for moving ahead."

And what about the billiards business? "It's relocated around the corner," says Balner. "My mother runs it!"



Executive VP of Purchasing & Advertising Peter Margo Takes His Cue From Championship Billiards And A Passion For Cinema By Jim McCullaugh

Peter Margo knows movies. But Margo also knows...pool.

Peter ("Margo") Margaritondo has made quite a name for himself in the home video retailing industry as the executive vice president of purchasing and advertising for Palmer Home Video.

In fact, he is credited with providing the inspiration to form Palmer Video with his partner and long-

time friend, Peter Balner.

But many in the video industry might be surprised to learn that as a younger man, Margo was a world class professional pocket billiards player, notching a number of impressive accomplishments with his cuestick.

Consider, from 1972 through 1978, he won such prestigious titles as World Champion, World Series

Champion (in 1973, 1975 and 1978), Master's Champion and National Champion.

He also had a minor role in a 1980 film about billiards called "The Baltimore Bullet." Margo describes the movie -- which stars James Coburn, Omar Sharif, Bruce Boxleitner, Ronee Blakely and Calvin Lockhart -- as "probably the best one ever" made about pool hustling

PETER MARGO

(Continued from page P-8) and its attendant lifestyle. "Much more realistic than 'The Hustler' or 'The Color Of Money,'" he says.

Margo gravitated to pool as a teenager in New Jersey since his dad owned a pool hall. Soon, he began to haunt the local billiard halls and perfected his skills. Interestingly, he remembers, it was pool that was partly instrumental in helping him discover movies in laying the groundwork for later life at Palmer Video.

"Watching movies was a great



World Champion:
Peter Margo takes aim.

relief," he says, "since it got me thinking about other things. It eased the pressure of competition. I watched Cagney and Bogart and was mesmerized. I got totally lost in film." The passion for cinema never left him.

Retiring from professional competition in 1982, he notes that he turned himself full-time to the Palmer chain, devoting himself to video purchasing and advertising chores.

He still plays pool occasionally for recreation and continues to indulge his other passion...movies. He has easily viewed several thousand movies, he says.

One reason Margo recommends 'The Baltimore Bullet' is that "it's a lot closer to the truth of the hustler portrayal. Having lived that lifestyle, it shows how players really are.

"Don't get me wrong, though," he continues. "I like 'The Hustler' and 'The Color Of Money.' Technically they are great, and I love the Paul Newman, Jackie Gleason and George C. Scott characters in 'The Hustler.' But it's too dark. It's more fiction than fact. It portrays the pool hustler in a seedy fashion. It's too bleak a depiction. It wasn't like that.

"I was on the road from age 17 to 22," he continues. "There was a much more 'wine, woman, and song' aspect to pool hustlers. And lots of laughter, a comedy a day. The top players are not dark. They are flamboyant and colorful. They live the good lifestyle. They don't stay

(Continued on page P-10)

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PETER MARGO (Continued from page P-9)

in second grade hotels. They also eat and dress with the best.

"And the problem I have with 'The Color Of Money' was that the Tom Cruise character was a little

bit too wacky. Real pool players don't twirl their cuestick around like a baton. It was flawed in that regard."

But viewers can make up their

own mind about pool movies, adds Margo, as "The Baltimore Bullet," in which he has eight speaking parts, was released on home video on the Charter Entertainment label in 1986.

"Any video store with a broad selection," he says, "should have a copy. I don't think it's that hard to find."

These days, although playing pool recreationally, Margo says he finds the experience a little frustrating since "I can't play at the level I would want. I can only play one way. Someone might see me play now and be impressed. But I'm at only 50%-60% of my game."

Of course, a prime hobby these days is still watching movies.

"When the VCR came out," he says, "I thought it was the greatest innovation since color TV. I am still mesmerized by movies." Topping his all-time list: "On The Waterfront."

"I've seen it exactly 76 times," he says. "I want to be able to say some day that I have seen it 100 times." Rounding out his top list are "The Godfather," "One Flew Over The Cuckoo's Nest," and "Gone With The Wind." His favorite western, he says, is "Shane," while other high ranking films for him are "Citizen Kane" and the "Star Wars" trilogy.



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**"Scoop"
Palmer
Cost-
effec-
tive
Campy
Spots
Pushed
Chain's
"Per-
sonal-
ity"**

Palmer Video's last television ad campaign was born of necessity and a healthy bit of ego.

The spots, which ran in the New York metropolitan area, had a deliberately homemade look that gave them a campy, cult appeal and featured the adventures of a private dick (a la Humphrey Bogart) character tagged "Scoop Palmer." The idea for the campaign came from the fertile imagination of Peter Margo, a feverishly devoted film buff. The ads were simple enough. Shot in black and white and with more foggy atmosphere than a summer day in San Francisco, they featured a slinky blonde bombshell secretary, decked out in '40s style fashions, who would sashay into Scoop's office, drape herself suggestively across the desk, and, in a petulantly provocative tone, ask the detective what he wanted to do that night. Scoop, his features obscured by his fedora and no doubt close to being blinded by the smoky ouvre, would be seemingly oblivious to the dame's considerable charms. Instead, he would launch into a plug for the latest release available at Palmer, illustrating his desire to catch a good flick rather than do the wild thing with the lady in question. This, of course, was greeted with the babe registering a pouty sigh of dejection.

Getting his inspiration from film noir greats like "The Maltese Falcon," Margo took it upon himself to portray Scoop, a move that was both enjoyable and cost-effective. "We had a previous campaign," Margo recalls, "with an actor portraying Dracula—with a coffin, the whole bit—and I thought, next time, let me do it."

Margo had logged some TV exposure time in his previous incarnation as a world-class pool player, including appearances on "The
(Continued on page P-12)

Congratulations to
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for a decade of excellence
at Palmer Video.

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SCOOP PALMER

(Continued from page P-10)

Tonight Show," and not only isn't camera shy but is also blessed with a decent amount of chutzpah. "I knew doing the ads would be fun.

Although Scoop's cinematic exploits have been curtailed, he lives on as an in-store personality, opening new Palmer Video stores

Scoop lives on as an in-store personality, sort of a cross between Columbo and Geoffrey and Giraffe.

Plus," he adds with a grin and an eye on the balance sheet, "they wouldn't have to pay me anything."

The commercials ran for some time but are now discontinued for a variety of reasons, economics being primary. "They were very expensive," Margo explains, "not to make, but to air. Commercial time in New York and New Jersey is very, very expensive, even late at night."

and serving as a personification of the chain. Sort of like Toys R Us' Geoffrey the Giraffe? Margo grimaces. "Well, I was sort of going for more of a Columbo or Bogie thing, but yeah," he laughs, "I guess you could say Geoffrey as well." -A.L.

Art Direction:
Lisa Sutton Design,
Los Angeles CA.



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Post-Scoop mascot greets customers outside Bloomfield, N.J. store.

LONGFORM MUSIC VIDEO

A BILLBOARD SPOTLIGHT

A Change of Focus in the Big Picture

BY MELINDA NEWMAN

The longform music video format; it's not for babies anymore. In the not-too-distant past, the general thinking was that virtually any artist with an audio title could benefit from an accompanying sell-through video. Longform product by debut acts was often seen as a potential way to increase the fan base, especially when the video was priced lower than an audio cassette or CD. Now, however, that thinking has changed. "In the beginning, everyone thought that with the right timing, you could sell almost anything," says Vic Faraci, senior VP of Warner/Reprise Home Video. "But we've learned you have to stick with your hit artists and release the music videos as close as possible to the period of time that they're receiving maximum airplay."

"Four or five years ago, people were wildly successful in this business just by getting up in the morning and putting something out," says BMG Video senior VP/GM David Steffen. "These days, it requires a much stronger marketing ability and a more aggressive sales organization that can make retailers want to carry your product."

"We're being more discriminating," says A Vision president Stuart Hersch, who's cutting original music video production by 40%. "There's been a shake-out. In the last couple of years, everyone has been throwing out everything. But shelf space has been squeezed and we've learned that if the album isn't selling, the video isn't going to either. I don't think it's coming down to where you're only going to have superstar releases, but in the short run, it might move in that direction."

"I'm not going to be St. Peter at the gates holding back projects, but I think you're going to see more commitment to fewer titles," echoes Joe Shults, president of PolyGram Video. "We have to make more dollars as an industry."

Adopting such a strategy has certainly paid off for Warner/Reprise, according to Faraci. By concentrating on releases by such superstars as Paul Simon, Eric Clapton, Rod Stewart, and Randy Travis, as well as growing acts with devoted followers like the Red Hot Chili Peppers, Warner/Reprise had a sensational fourth quarter. But with the exception of Color Me Badd, Warner/Reprise has not released titles "to any great degree on new artists," Faraci says. "We tried it with a couple of acts and it didn't work so we got off it quickly."

While such caution might connote doubts about the viability of music video longform,

video companies emphatically say that is not the case. It's just that after a few years of throwing music video titles up against the wall, they've learned what sticks and what doesn't. "The more sophisticated we get, the more we know about the audience," says Hersch. What doesn't sell, according to Hersch, are "middle-of-the-road artists who haven't reached star status; country certainly falls into that area. Unless you're like Garth Brooks, Randy Travis or Travis Tritt, it's tough to get off the dime. Rap tends to be a good market, but it has to be established."

At EMI Records Group, the focus is on "fan-driven" projects, such as upcoming releases on Wilson Phillips, Roxette, Slaughter, and Queensryche. "When we first started

longform videos a few years ago, we were doing things like themed clip compilations, such as a collection of love songs," says Matt Murray, VP of video for EMI Records Group. "But we stopped doing them because we found we could sell about as many as it cost to put the compilations together."

Much of the video companies' caution is a result of high returns and smaller buys from retailers. "Partially because of the recession, sales here are dropping off," says Shults. "The initial buy on a title is 20% less than it was a year ago. In the gold rush two years ago, there were heavy buys by retailers up front; they'd allow it to sit on the shelf. Now if it doesn't sell, there are big returns, which can kill all your profits."

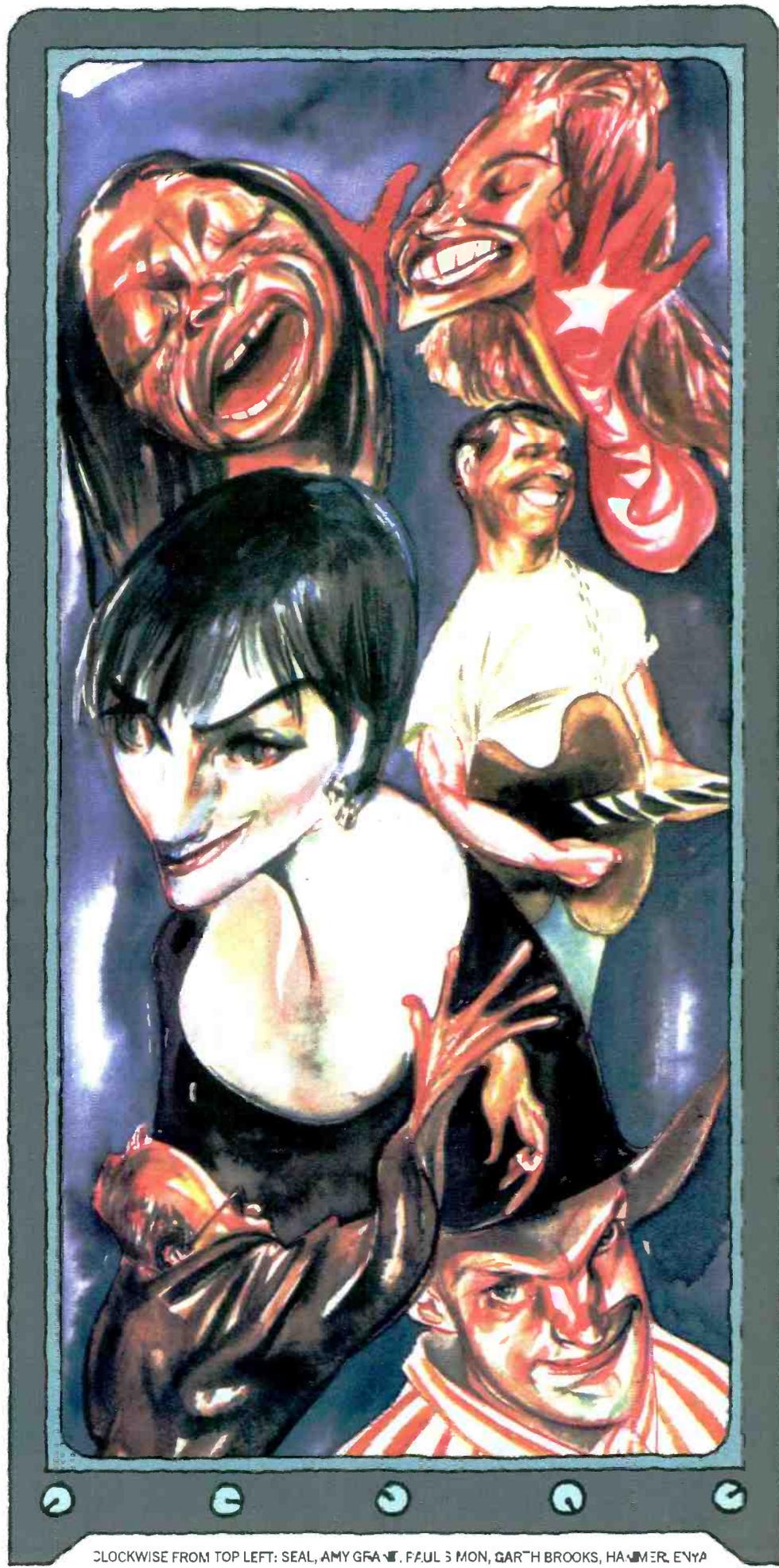
Retailers and video companies are learning together what works. "Two years ago, our dealers were telling us to give them a steady flow of releases; that there weren't enough titles being released to get them excited," recalls Faraci. "That contributed to everyone jumping in the water. In the end, the big ones are the ones that pull through."

Among the main companies, though, some are not only backing off from certain kinds of acts, but others are backing off on certain longform formats like the video single. After initially surging with the release of Madonna's "Justify My Love," which sold 400,000 units, video singles have proven to work only for superstar acts, and then only under extraordinary circumstance (such as Madonna's video being banned by several national outlets, or Whitney Houston's Super Bowl performance of the "Star Spangled Banner" being released as the U.S. went to war with Iraq). But video singles from lesser acts have, by and large, not done well.

"Given the cost, video singles are going to

(Continued on page LF-5)

LONGFORM LABELS SEE MORE COMMITMENT TO FEWER TITLES AS CAUTION REIGNS



CLOCKWISE FROM TOP LEFT: SEAL, AMY GRANT, FAITH NO MORE, GARTH BROOKS, HAMMER. ENYA

Timing Is Everything

If the three most important words in real estate are "location, location, location," then the three most important words in longform music video are "timing, timing, timing." "Video benefits from timing more than people realize, almost more than from what's in the video," nods Deborah Newman, VP of programming/marketing for Sony Music Video. "Before record companies were in the home video business, when studios handled music longform, the tour would be over by the time the video would come out, and the record would be history. There was no cross-promotion or cross-positioning. Now longforms are treated as music programming, not just video programming."

Many record company video chiefs, such as Ken Baumstein, senior VP of marketing for EMI Records Group, feel that a releasing audio and video at the same time works best: "For the most part, a simultaneous release is the most effective timing," he says, noting that Slaughter's new Chrysalis album "The Wild Life" and the video of the same name were both set to be released on April 21. Wilson Phillips' imminent "Shadows and Light" is also a combination audio/video release.

"It helps us with in store positioning," says Baumstein. "We designed a special counter display piece to accommodate CDs, cassettes, and videos." A similar dis-



Slaughter: simultaneous audio-video release

play will be available for "Shadows and Light." "The real key," Baumstein adds, "is offering people the opportunity to have [video clips] before they get too old and overexposed—also something they can't get anywhere else." Baumstein says that simultaneous releases "don't happen enough, but as EMI gets more aggressive in the home video world, you'll be seeing much more. More thought is going into preparing longforms in advance, like shooting bands in the studio, gathering longform material

WHEN IT COMES TO PRODUCING LONGFORM MUSIC VIDEO HITS, THE QUESTION OF WHEN CAN BE AS DECISIVE AS WHO AND WHAT

BY MOIRA MCCORMICK

more diligently."

"We'd love to do simultaneous releases all the time," says Allisse Kingsley, spokesperson for Warner-Reprise Video, noting, "The most successful videos come on the heels of hot audio artists." Eric Clapton's "24 Nights" and Paul Simon's "The Concert in the Park" were both recent simultaneous audio/video releases, as is the new ZZ Top "Great Hits" audio and video. Timing is harder to gauge with new artists, says Kingsley. Chris Isaak and Ice-T both had longform releases while their albums were still hot, though the longforms were not, of course, issued simultaneously.

"With superstars, timing is certainly important, but it's not as important as it is with artists who aren't quite as big," notes Kingsley. "Madonna or Prince is going to sell videos regardless of when they come out." Prince's most recent longform "Gett Off," which includes five new clips from "Diamonds and Pearls," actually was released simultaneously with the album, Kingsley says. "We're planning another Prince, however, with the rest of the 'Diamonds and Pearls' singles, along with live concert footage."

For some companies, the term "simultaneous" can be more loosely interpreted than "on the same day." says David Steffen, senior VP/GM of BMG Video. "As close as we can, we try to close the window between the release date of the audio and video. A longform released within 30 days of the audio is [considered] simultaneous. Record stores have set their product positioning, advertising, etc."

As it happens, Annie Lennox's new album "Diva" and its longform are both due for a May 12 release. "In anticipation of the album, [Arista] prepared seven videoclips, and tied them together—in fact, the album's release was delayed to coincide with the video release." But that's not always the case, he says. "Some of the longform videos coming out aren't even close to the street date," Steffen notes. "Lisa Stansfield's album 'Real Life' came out last fall, and the longform is shipping in May. It contains singles clips, as well as studio and interview footage. Tim-



ing's not everything, but it's close. Releasing videos long after audio makes you work harder as a marketer, figuring out how to make it fresh."

Bill Sondheim, VP of sales for PolyGram Video, considers optimum longform release time to be "two to three months into the life of the audio. Retail is at the height of sell-through, activity is at its strongest peak, and you know there's a strong consumer out there who's focused on the group. Radio's probably peaking as well. Video is a natural extension of all that activity—there's a lot going for it."

Sondheim says that the biggest longform video successes have come with product that is not simply clip compilations, "The Soul Cages" did 15,000-20,000 more units than any previous Sting clip compilation," he says. Sondheim considers live concert videos the most effective types of longform. "If they're positioned correctly, they



Prince's "Gett Off" was one of the few big video singles; at left: Sting's "Soul Cages"

ultimately might help re-start the audio release," he says. "The arrival of a great concert video can really get the consumer thinking about the audio again."

SMV's Newman is another executive who believes a simultaneous release is not always the most desirable. "Retailers say they want simultaneous releases, but what they really want is timely release," she says. "Optimum timing for any product is (Continued on page LF-6)

The Laserdisc Factor

FASTER THAN ANYONE EXPECTED, LASER HAS BECOME A MAJOR PLAYER IN THE LONGFORM MUSIC VIDEO SWEEPSTAKES

BY CHRIS MCGOWAN

A few years ago, certain pundits in the music industry referred to music video as "the fourth configuration."

These days, it might be more correct to call it the third and fourth configurations: VHS and laserdisc. As vinyl LPs fall out of favor, laserdiscs are taking their places in the record store bins. If there was any doubt about the ascendance of laser, they were dispelled when "Madonna: Blond Ambition World Tour Live" garnered the Grammy Award in the music video, longform category—the Pioneer Artists title was available only on laserdisc in 1991.

"Blond Ambition" also happens to be the top-selling music video on disc to date, fast closing in on 60,000 units sold (at a \$29.95 retail price tag), according to Pioneer LDCA marketing manager David Wallace. Second place probably belongs to PolyGram Video's "The Three Tenors," which director of sales Bill Sondheim says is past 40,000 units on disc.

"Music video is between 18-20% of our total sales in dollars. It's a very viable and energetically growing part of our business," says Pioneer's Wallace. His firm's label Pioneer Artists, which only releases music-video laserdiscs, currently has about 500 active titles. They have exclusive licensing pacts with Capitol Video, EMI Classics, and BMG Video, and have contracted for select titles from Kultur Video, SBK, Arista, and other labels.

Overall, there are probably more than 1,000 total music video titles now available on disc. Other labels releasing music video laserdiscs include Image Entertainment (which has licensed titles from

several sources), Warner Reprise, PolyGram, A*Vision, SMV Enterprises, MPI Home Video, LumiVision, Home Vision, Sony Classical, BMG Classics, Teldec Video, and MCA Home Video.

Last year saw a flurry of activity, as many record labels began to take laserdisc seriously as a format. Warner Reprise, which had tentatively entered the laser field in the fall of '90, went at it full force in 1991. They released dozens of titles, many of them day-and-date with the VHS and audio configurations. "Paul Simon's Concert In the Park," for example, was launched simultaneously in all four formats.

Sony Classical followed a similar path, and made its presence felt with notable titles such as the laserdisc-only series "The Karajan Legacy," which features performances by the late conductor Herbert Von Karajan. A recent Sony Classical release, Wynton Marsalis and Kathleen Battle's "Arias For Soprano & Trumpet," is typical of what in classical is often a "three configuration" strategy: CD, VHS, and laserdisc. The \$24.98 VHS version and \$44.98 laser edition of "Arias" were launched right on the heels of the CD. "For all intents, it was

simultaneous," says Harold Fien, Sony Classical VP and GM. "It was our intention to cross-reference all three. The audio points to the laser and the VHS; it's all incestuous and gives you a bigger bang for your buck."

Teldec Video (a division of Elektra International Classics) also made its debut last year, and its initial five titles included two laser-only selections. It has since gone on to release a wide variety of standout classical fare on disc, including several opera laserdiscs with extensive CAV supplementary sections. And last November, MPI Home Video launched its own laser line, kicking it off with the Fab Four doc- (Continued on page LF-7)

Madonna's sold 60,000 laserdiscs

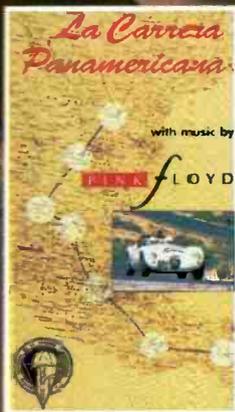


DISCOVER GOLD



OZZY OSBOURNE "DON'T BLAME ME"

Exclusive interviews and performances from metal's legend, plus rare footage of Black Sabbath, Randy Rhoads and tributes from Lars Ulrich (Metallica), Alice Cooper, Joe Elliot (Def Leppard), and many more.



PINK FLOYD "LA CARRERA PANAMERICANA"

In 1991, Pink Floyd's David Gilmour and Nick Mason took part in 'La Carrera Panamericana,' a revival of the legendary car race held in Mexico in the early '50's. The exhilarating landscape and the vintage cars perfectly match the Pink Floyd soundtrack, which features nearly 20 minutes of brand new music.



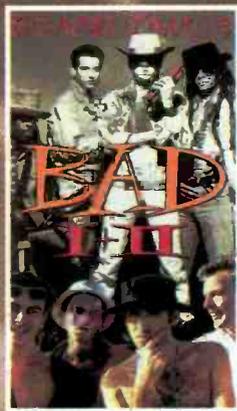
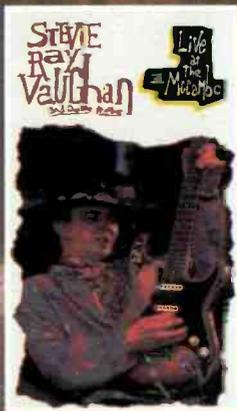
KENNY LOGGINS "LIVE FROM THE GRAND CANYON"

The first DVD release for this two-time Grammy Award-winner: a 70-minute concert featuring early classics like "Danny's Song," plus his new hits, "Conviction Of The Heart" and "The Real Thing."

STEVE RAY VAUGHAN

"LIVE AT THE EL MOCAMBO"

The long-awaited 1983 concert video from Stevie Ray Vaughan and Double Trouble—over sixty minutes of the legendary guitarist performing live at Toronto's El Mocambo club.



BIG AUDIO DYNAMITE "BAD I & II"

From "The Bottom Line" to "The Globe," the video history of one of the most innovative groups of the '80's and '90's. Features the previously-unreleased, "Sightsee M.C.," directed by Jim Jarmusch.



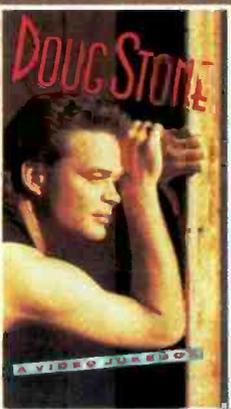
MICHAEL BOLTON "SOUL & PASSION"

The best of Michael Bolton on home video: featuring twelve career-spanning video hits, including his new single, "Steel Bars."



GLORIA ESTEFAN "INTO THE LIGHT WORLD TOUR"

One of the most spectacular concert productions ever brought to the screen, with over 100 minutes of Gloria's greatest hits, old and new.

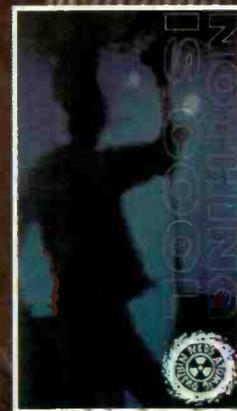


DOUG STONE "A VIDEO JUKEBOX"

Fresh on the Nashville scene and quickly joining the top rank of country artists, Doug Stone's new home video includes four Top-5 hits.

NED'S ATOMIC DUSTIN "NOTHING IS COOL"

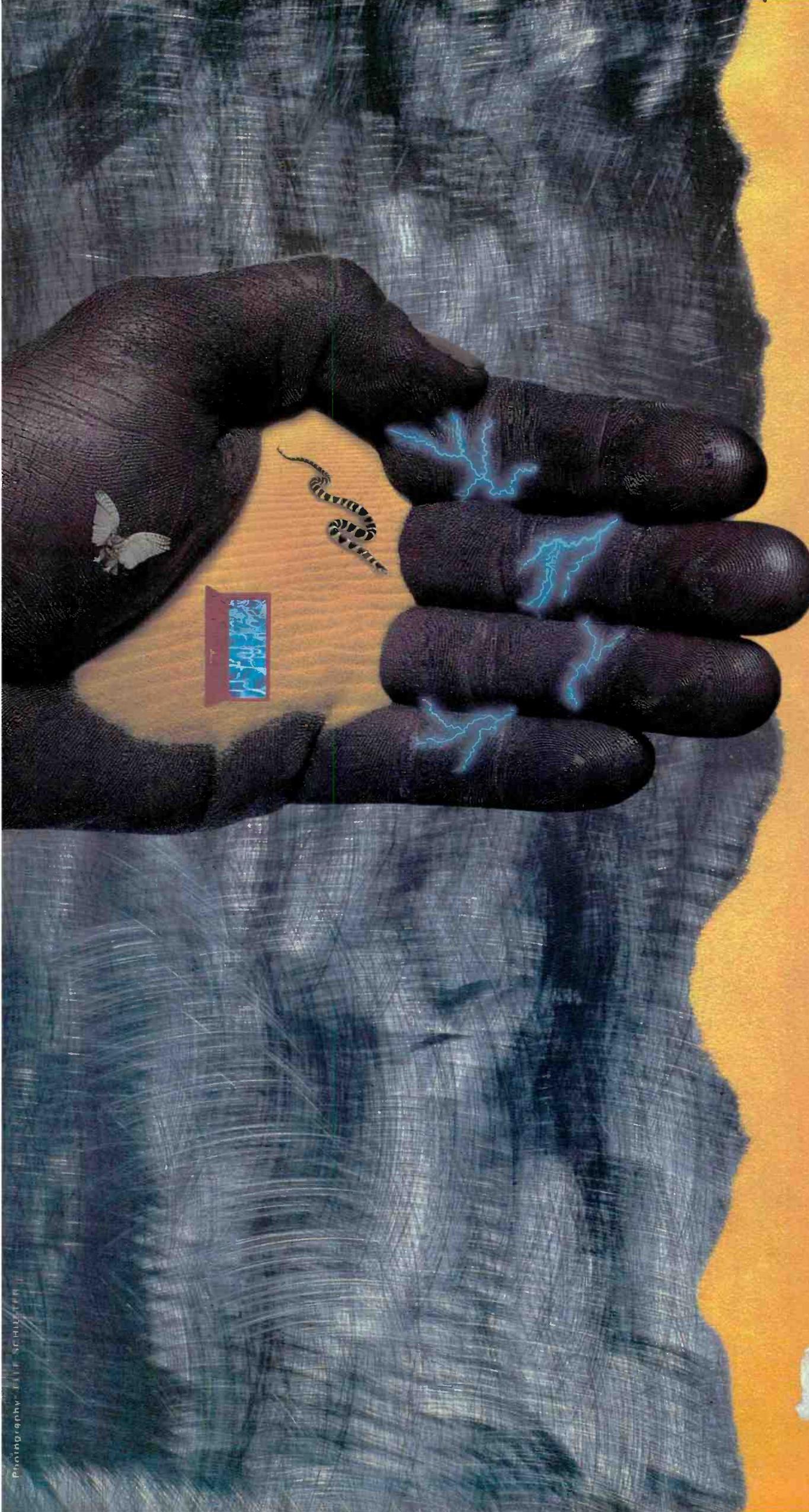
Candid and self-produced, this 50-minute home video shows why Ned's is one of the hottest artist development stories of the year.



SONY MUSIC VIDEO



Distributed by Sony Music Distribution.



Sleep if you dare.
Sandman is here in a
music video of the
unthinkable. A nightmare
scored with
intense, pounding guitar.
Laced with slithering
reptiles. A drowning pool.
And one demonic
18-wheeler. Director
Wayne Isham and D.P.
Martin Coppin craft this
dreamscape with the
Incredible exposure
latitude of Eastman EXR
500T film 5296. Single
takes strobe from T-2.8
to T-32, stretching the
film to impossible limits.
But never sacrificing
detail in the wild images
of the artists. Even in the
uncertainty of underwater
filming, the superb
resolution of this true
500-speed film cuts
through the murky
diffusion to reveal the
frantic victim.
What more do they
demand of this
extraordinary film?
See the clip.
And sweet dreams.

Title: Enter Sandman
Artist: Metallica
Label: Elektra Records

 **Eastman**
Motion Picture Films

© Eastman Kodak Company, 1991

Big Picture

(Continued from page LF-1)

be few and far between," says Steffen. "Whitney Houston is a great example of when it works; when all the planets align." "I don't think you'll see more video singles from us anytime soon," agrees PolyGram's Shults.

You also won't see original mini-movies like "Please Hammer Don't Hurt 'Em" or Janet Jackson's "1814 Rhythm Nation" anytime soon. All video companies interviewed said they had no plans for any mega-productions like those two previous best-selling titles. They did add, however, that should the right artist come along, it could happen. In the meantime, most are concentrating on the three most familiar longform genres: clip compilations, concerts, and documentaries or specials with interview footage.

Although many companies say the number of new releases being made has dropped, few say their production costs per project are dropping. But there are signs to the contrary. "What I've noticed is the ability to negotiate lower production costs with the participants," says Steffen, who adds that because of the glut of product, he's noticed that acquiring territorial rights is not as expensive as before, and neither are broadcast rights.

At Sony Music Video, production costs are kept in line by closer coordination with other projects. For example, Rodney Crowell was featured in Sony's product presentation at NARM. "Since we were shooting anyway, we shot enough footage to use things for a longform," says Debbie Newman, VP of programming and marketing. "There's more cooperation between the labels and other entities."

At Capitol Records, producers are looking at successful productions that have not cost a lot of money and seeing what they can learn. "We've always had a lineup of jazz releases that don't sell tremendously, but also don't cost a lot to make," says Mick Kleber, Capitol Records VP of video. "They may be shot in a way that some people wouldn't think would produce a big seller for a rock act, but they are financially structured so they don't lose money. The key is to take that prudent approach to all our projects."

And if budgets aren't falling, as Hersch says they aren't at A*Vision, video companies have gotten better at gauging the marketplace so that they can have realistic expectations for a title and plan appropriately. "There are certain bands that you know will sell a certain number of records and you can predict a base. It's before the band is at that level that we have to be very discriminating."

Unlike some other companies, SMV has found that videos by alternative acts can work if priced competitively and produced smartly. "Certainly the superstar artists are going to get the shelf space, but we're still committed to developing artists," says Newman. She points to success with titles from Ned's Atomic Dustbin and B.A.D. "The key is dealing with the economics of each title in its own parameters,"

(Continued on page LF-6)

BMG VIDEO

CHER

**EXTRAVAGANZA
LIVE AT THE MIRAGE**

Cher's debut long-form music video combines her star power with the **glamour** and excitement of *The Mirage Hotel* in Las Vegas. This concert video is the **best** seat to the spectacle of the tight band, sizzling **dancers** and stunning costumes surrounding **Cher's performance of 13 songs.**

- Cher's credentials as an award-winning actress and multi-platinum recording artist are well-proven.
- Available simultaneously on laserdisc!
- Running time: 60 minutes

Order Cut-Off Date: May 22, 1992
Street Date: June 9, 1992
Suggested List Price: \$19.98 VHS
 \$29.98 Laserdisc
Running Time: 60 minutes
Selection Number: 72333-80006-3 VHS
 72333-80006-6 Laserdisc

I'M NO ANGEL **HOLD ON** **WE ALL SLEEP ALONE** **BANG BANG** **PERFECTION**
I FOUND SOMEONE **TOUGHER THAN THE REST** **AFTER ALL** **TAKE IT TO THE LIMIT**
IF I COULD TURN BACK TIME **MANY RIVERS TO CROSS** **FIRE DOWN BELOW** **TAKIN' IT TO THE STREET**

she adds. "We priced Ned's Atomic Dustbin at \$9.98 to be competitive. We're not going to sell 50,000 copies, but we've sold 15,000. You have to have reasonable expectations and use your resources."

One area where budgets aren't falling is for event videos, such as "The Three Tenors" or "The Wall" or "Paul Simon's Concert In The Park." Such events fall into the once-in-a-lifetime category that video companies dream about "That is and will always be the key, finding something unique, something collectible," says Shults. "These events are few and far between and are very expensive and time consuming to do, but that's what we live for." ■

Timing

(Continued from page LF-2)

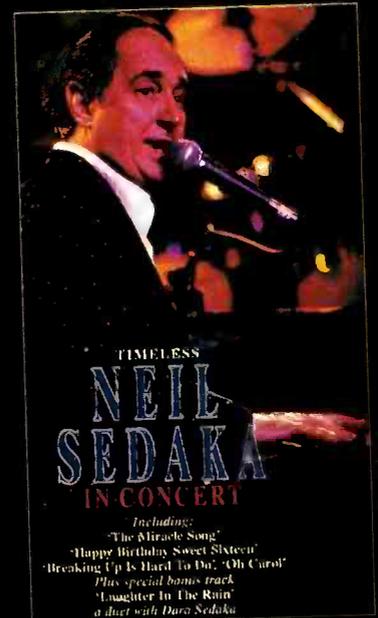
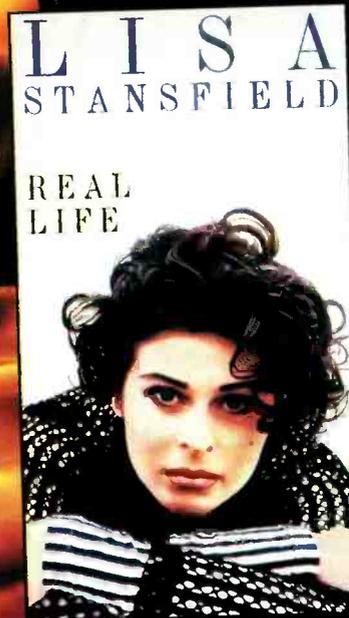
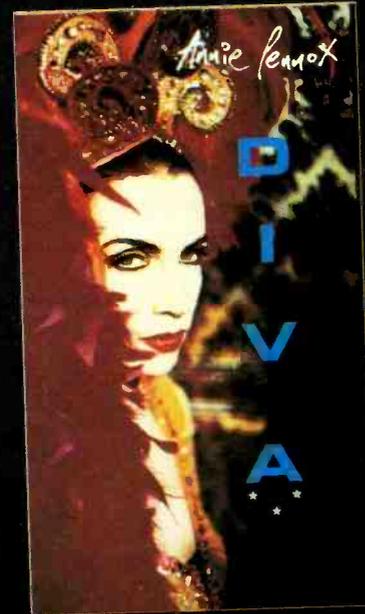
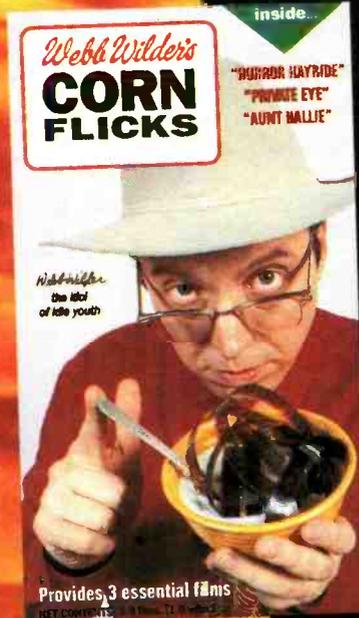
unique to that product and that artist." This is especially true for new artists, she adds. "Nobody spends that kind of money up front, and clips are recorded one at a time. When Mariah Carey was a new artist, a simultaneous longform would have meant nothing. Her longform was released at the time of her fourth single, and the timing was perfect—it was huge."

Sony is currently enjoying major success with the late Stevie Ray Vaughan's longform "Live at the El Mocambo," which at press time had topped 75,000 units. Released simultaneously with Vaughan's posthumous studio album, "The Sky Is Crying," the El Mocambo concert dates from 1983 and aired on Canada's Much Music channel. Vaughan's brother Jimmie remixed the tracks, one of which is on the album as well. "Sometimes a longform release can be coordinated with television," says Newman. "Harry Connick, Jr. filmed 'Harry Connick, Jr. Swinging Out Live' for PBS's 'Great Performances,' which aired in November 1990. The video was released in January of '91, and it's one of our best-selling titles."

Simultaneous releases can have drawbacks on the creative side, contends Mick Kleber, VP of Video for Capitol. "The problem with coming up with new clips in advance and releasing them with the album," he says, "is they can get shopworn, creatively compromised. You could make a creative breakthrough on a clip, which is released on the longform, and before it's rolled out as a single, someone else could have appropriated your ideas for a single of their own—even improved on your idea. What was fresh several months ago may be old news by the time the single comes out."

Kleber believes optimum time for longform release is "the same time as the high spot of the campaign. For instance, Hammer's longform was tied into touring plans, because certain artists sell a lot more video units when they're the most visible." But that's not true of all artists: "The Beastie Boys' historical retrospective longform is up soon, and it'll probably hit a month after the new album," Kleber says. "The Beastie Boys did four million units on their first album, but the follow-up only did 500,000."

(Continued on page LF-7)



WEBB WILDER: CORN FLICKS

Starring the last of the full-grown men: Webb Wilder. Part Marlow, part gonzo, Webb's "Corn Flicks" features three original films by award-winning director Stephen Miras.

Order Cut-Off Date: May 22, 1992
Street Date: June 9, 1992
List Price: \$19.98 VHS
Selection Number: 72145-11010-3
Running Time: 64 minutes.

LISA STANSFIELD: REAL LIFE

A star for the '90s, this video mirrors Lisa's multi-platinum, worldwide success with her performances of "Change," "All Woman," "This Is The Right Time," "Time To Make You Mine," and more!

Order: Today!
Street Date: May 12, 1992
List Price: \$19.98 VHS
Selection Number: 07822-15722-3
Running Time: 60 minutes.

ANNIE LENNOX: DIVA

"Diva," the mesmerizing home video ships simultaneously with the stunning debut solo album from Annie Lennox. The eight featured videos reflect the innovative imagery that is Annie Lennox, renowned voice of *The Eurythmics*.

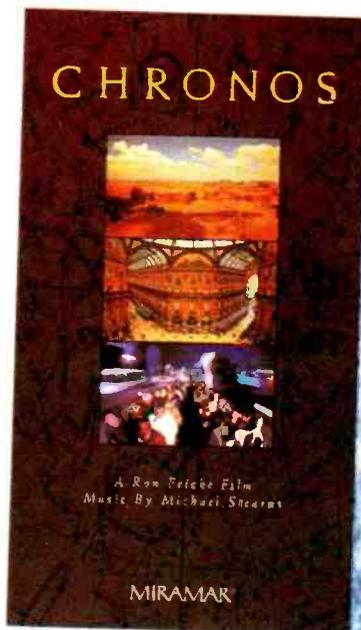
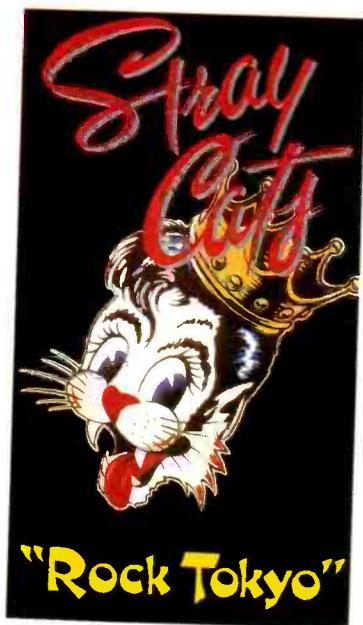
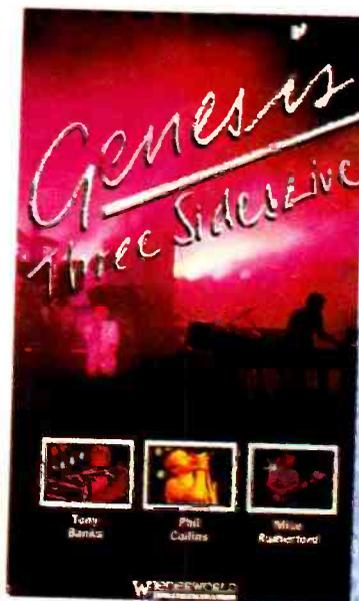
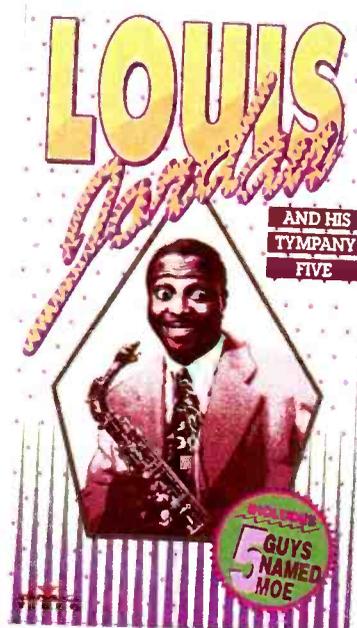
Order: Today!
Street Date: May 12, 1992
List Price: \$14.98 VHS
Selection Number: 07822-15719-3
Running Time: 40 minutes.

NEIL SEDAKA: TIMELESS IN CONCERT

Thirty years of music performed at one sold-out concert together with an exclusive 10-minute interview.

Available now
List Price: \$14.98 VHS
Selection Number: 72333-30001-3
Running Time: 95 minutes

every lifestyle...



STRAY CATS: ROCK TOKYO

Serves up the Stray Cats like you've never seen before! Filmed live at Club Citta, this concert video features 17 performances.

Order: Today!
Street Date: May 12, 1992
List Price: \$14.98 VHS
Selection Number: 72333-80003-3
Running Time: 80 minutes.

LOUIS JORDAN AND THE TYMPANY FIVE

The man whose music inspired such all-time greats as Ray Charles, Chuck Berry and James Brown and a Broadway show entitled "Five Guys Named Moe." Includes 10 "soundies" that capture this Rock-and-Roll Hall of Famer at his best.

Order Cut-Off Date: May 22, 1992
Street Date: June 9, 1992
List Price: \$19.98 VHS
Selection Number: 72333-80008-3
Running Time: 48 minutes.

GENESIS: THREE SIDES LIVE

The hot ticket to 12 concert performances, interviews and behind-the-scenes-footage from the Genesis "Three Sides Live" tour. Available as the super-group launches the Spring '92 tour and sees continued Top 10 album sales.

Order Cut-Off Date: June 5, 1992
Street Date: June 23, 1992
List Price: \$29.98 Laserdisc
Selection Number: 72333-80002-5
\$14.98 VHS available now
Selection Number: 72333-80002-3
Running Time: 84 minutes.

CHRONOS

An epic visual music journey transcending history from the cradle of civilization to modern-day Paris. Special cameras and filming techniques capture startling time-lapse images of nearly 50 other wonders of the world and captivate the senses.

Order Cut-Off Date: June 5, 1992
Street Date: June 23, 1992
List Price: \$19.98 VHS
Selection Number: 72333-80017-3
Running Time: 40 minutes.

(Continued from page LF-6)

If you came out with a longform at the same time as the new album, there would be a question in the retailers' minds, because the Beastie Boys are perceived as not as successful as they were. Slotting the video after the album release may work better."

For independent video production companies not affiliated with record labels, timing of longforms is still important—though it does not revolve around audio releases. New York-based V.I.E.W. Video, for instance, tried to tie longform releases to "events," as president Bob Karcy puts it. For instance, V.I.E.W. will put out opera releases at the opening of the opera season. "Last year, we released the new Mabel Mercer cabaret title, 'Mabel Mercer: Cabaret Artist Forever and Always,' to coincide with the New York Cabaret Convention," says Karcy. "We time jazz releases around the Jazz Educators Convention."

For Miramar Productions of Seattle, timing their video releases with their own audio releases came about in a roundabout way. Initially, the company put out new age music longforms as entities unto themselves, then licensed the music to Narada Records. Tangerine Dream's "Canyon Dreams" had no audio counterpart, but its next video release, "The Mind's Eye," did—on Miramar's new record label. "We had the CD, cassette, VHS and laserdisc hit virtually simultaneously," says director of marketing Kipp Kilpatrick.

"People would say, 'I love the video, wish there was an album,' or 'I've got the album, wish I had a video.' Three configurations allow so much more latitude." "The Mind's Eye" did so well, says Kilpatrick, that Miramar released a soundtrack to Tangerine Dream's 1987 "Canyon Dreams," "The video sales went back up," he notes. "This has come full circle." ■

Laserdisc

(Continued from page LF-2)

umentary "The Beatles: The First U.S. Visit" and four other titles.

This year, music labels continued to realign themselves in the laserdisc market. Capitol Records signed an exclusive three-year pact with Pioneer Artists in February, while SMV Enterprises struck out on its own in March, ending an exclusive licensing relationship with laser distributor Image Entertainment. "We believe that there has been some rapid growth in laserdisc," says Al Reuben, senior VP and GM of SMV. "It has always been our intent that when laser developed into a viable ongoing market we would do it ourselves. We think that time has arrived."

A*Vision also dramatically increased its profile as a laserdisc label this year. "Sound quality is extremely important to the music consumer, and for this reason the music laserdisc market will develop and have the same strong effect on the audiovisual market that the CD had on the audio market," says Stuart Hersch, president of A*Vision Entertainment. Three of A*Vision's recent laser releases were all-star jazz-oriented titles



"Chronos...a feast of sight and sound."

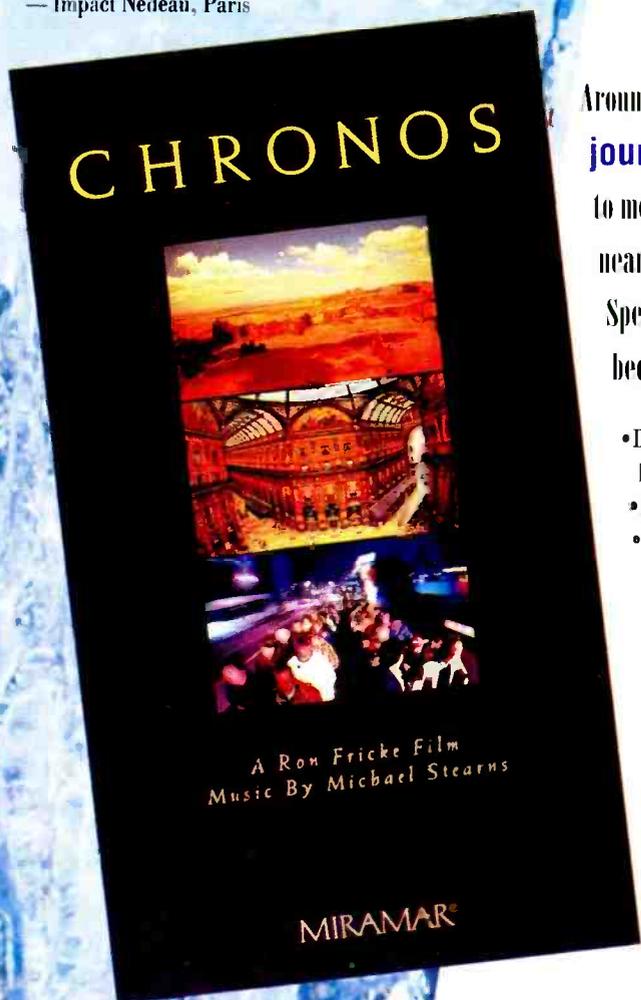
— Matt Ramsker, LA Times

"A visual rush."

— Duane Byrge, The Hollywood Reporter

"Strikingly unfamiliar views of the familiar"

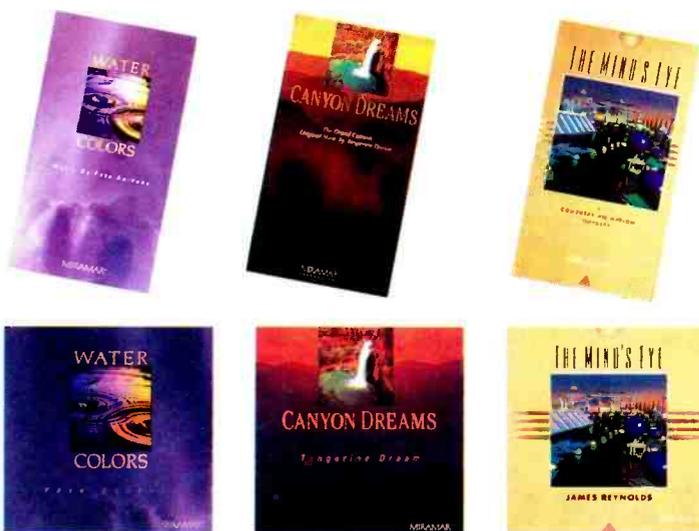
— Impact Nedeau, Paris



Around the world in 40 minutes...an **epic** visual music **journey** transcending history from the cradle of civilization to modern day Paris. Startling time-lapse **images** of nearly 50 other **wonders** of the world captivate the senses. Special cameras and filming techniques were **created** because traditional methods would not suffice.

- Directed by award-winning director Ron Fricke, known for "Koyaanisqatsi."
- Filmed in 70mm, the world's largest format.
- Running time: 40 Minutes

List Price: \$19.98
 Order Cut-Off Date: June 5, 1992
 Street Date: June 23, 1992
 Selection Number: 72333-80017-3



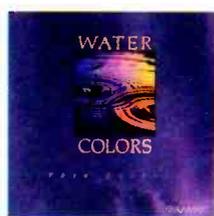
Tangerine Dream
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 MPCD 2802



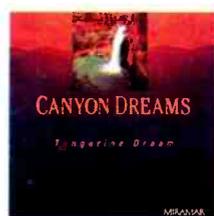
John Serrie
Planetary Chronicles: Volume 1
 MPCD 2004



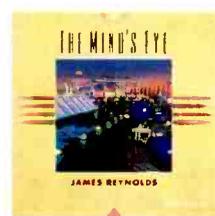
Michael Gettel
Intricate Balance
 MPCD 2702



Pete Bardsen
Water Colors
 MPCD 4001
 VHS 80015



Tangerine Dream
Canyon Dreams
 MPCD 2801
 VHS 80013



James Reynolds
The Mind's Eye
 MPCD 2901
 VHS 80014

Miramar audio titles are distributed by Precision Sound Marketing, Action Music Sales, Navarre Distributors, Rock Bottom Distributors and others. Miramar Video Albums are distributed worldwide by BMG Video. © 1992 BMG Music. All Rights Reserved. 1133 Avenue of Americas NY, NY 10036

Cool

(Continued from page LF-7)

produced by CTI (Creed Taylor Inc.), including Dizzy Gillespie's "Rhythmstick." "There's no better way to listen to this stuff," says John Taylor, an associate producer at CTI. "The sound range is so much larger than what VHS can offer, with the real pounding lows and crisp highs."

Cliff MacMillian, laserdisc buyer for the Tower Records/Video chain, thinks that the increased interest of labels in the format will give it a boost in terms of music video. "Now that Sony has decided to take it on its own," he says, "it could boom. If the record companies decide to advertise more and push the product it could do very well."

David Goodman, president and CEO of U.S. Laser Video Distributors, says that music video is 5-6% of his total laserdisc business. "I think what's changed is that there's more current music coming out when it's current," he notes. "In the past the laser music video came out a considerable time after the music itself was popular. Now, when it comes out day-and-date, it clearly sells better."

Timeliness aside, another significant change in laser has been that pop has caught up to classical. "We've seen the demographics change," says Pioneer's Wallace. "The age group has come way down and the popular titles are out-selling the classical ones." Pioneer Artists helped accelerate that transition by releasing a few hundred titles over the last three years, including laser exclusives such as "Blond Ambition" and "Gipsy Kings: U.S. Tour '90."

The label was helmed until March by Steve Galloway, who recently became VP of music video longform for MCA Music Entertainment Group. His arrival there seems to indicate the label will beef up its laserdisc presence. "I'm clearly a major fan of the format, and MCA has been very successful with it," says Galloway. "It's inevitable we'll make a stake in a bigger way."

There are perhaps one million laserdisc players in the U.S. currently, and more than 40 combiplayer models are now on sale that play both laserdiscs and CDs. Pioneer Electronics marketing VP Mike Fidler projects 40% annual growth in hardware sales over the next few years. An estimated \$300 million in laserdisc software was sold last year. As more music fans become aware of the format, many expect dramatic growth in the "fourth configuration."

Concludes Bill Sondheim, "PolyGram Video has been an aggressive advocate of laser for many years. We've retained all rights to and distribution of our titles since the early '80s and release most of our titles on or near initial VHS street date. Our affiliation with Philips has allowed us to clearly see the long-term vision of laser evolution and development. It's very gratifying to see this potential finally being realized. Theatrical product may still dominate today's laser headlines, but music-related video could ultimately prove the biggest winner." ■

Ever get the feeling you're being watched?

People couldn't get enough of PolyGram Video last year. And this year, even more people will be watching, with exciting new releases coming from Kiss, Bob Marley, Bryan Adams, U2, Wagner and Mozart. We have to admit, we love it when all eyes are on us.



PolyGram Label Group

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Hot Spring Releases

While the spring is not traditionally a hot time for sell-through music video, the major suppliers of longform product are unusually busy this season. Coming up is a schedule of releases that can only improve the format's already impressive performance at retail.

Warner/Reprise Home Video has just released four classic rock music videos by Jimi Hendrix, Chuck Berry, James Brown, and Little Richard. Retailing for \$12.95 apiece, these four titles are the first under WEA's new Supersaver music video series. On April 14, Warner/Reprise issued "The Incomparable Nat 'King' Cole Vol. 2," "Judy Garland And Friends," and "ZZ Top's Greatest Hits," which is a companion piece to the group's new album, out the same day.

Warner Reprise's April 28 releases are "Hank Williams Jr.'s Greatest Video Hits," which includes clips plus interview footage, and "The Story Of Creation," featuring Primal Scream, My Bloody Valentine, and Ride. Other upcoming releases from the company include a live Morrissey program, a Black Crowes longform, Jane's Addiction's "Gift," a live Rod Stewart tape and another Prince video.

A*Vision Entertainment, the video division of Atlantic Records, serviced Marky Mark & the Funky Bunch's "Music For The People"

to stores March 24. Its upcoming longforms are "The Best Of Perry Como, Volume 2," Primus' "Cheesy Home Video," and Joe Jackson's "Laughter & Lust Live."

V.I.E.W. Video, under a new distribution arrangement with A*Vision, released four music video programs in April: "Herbie Hancock Trio: Hurricane!" "Ron Carter & Art Farmer: Live At Sweet Basil," "The Sonny & Cher Nitty Gritty Hour," and "The 5th Dimension, with

A COMPANY-BY-COMPANY SURVEY OF THE HOTTEST STARS & BIGGEST TITLES OF THE CURRENT VIDEO SEASON

BY PAUL VERNA

Dionne Warwick, the Carpenters and Merle Haggard."

Rhino Home Video, which has also recently pacted with Atlantic Records, released "Curtis Mayfield Live" March 12. Other programs on its spring schedule are "Country Gold" (due May 5) and a Lenny Bruce performance film, available June 2 on videocassette alone or with the CD or cassette. On July 7 Rhino will release "Shindig! Presents British Invasion," "Shindig! Presents the Kinks," "Tammy

release three more Word videos from Milton Brunson, Tetra, and Carmen.

Capitol Video issued Bonnie Raitt's "The Home Video Collection" April 21 and is preparing for early May release a clip compilation from the Beastie Boys. Out now from Capitol are "BeBe & CeCe Winans" and "Tina Turner's Greatest Hits," both clip collections. One of the label's big releases for the second quarter is a 90-minute Garth Brooks longform made up primarily of concert footage shot last fall. The \$24.98 package, available June 16, will include 14 songs and interview footage. Among the company's recent successes are Poison's "Flesh & Blood," Megadeth's "Rusted Pieces," "Dave Koz & Phil Perry Live," and "Smithereens 10."

The Capitol-distributed Blue Note label has added the following titles to its catalog: "Michelle Petrucciani's "Power Of Three,"



Mötley Crüe celebrates a Decadent Decade

Wynette—Live In Concert," and "Asia—Live In Moscow."

Elektra Entertainment released Motley Crue's "Decade Of Decadance" March 20, Linda Ronstadt's "Canciones" April 10, and will put out Natalie Cole's "The Unforgettable Concert" in May. The company is also preparing a Gipsy Kings longform for release soon.

Among Virgin Video's current product crop are a Paula Abdul title that incorporates clips from her various albums, and a Lenny Kravitz program.

Sony Music Video Enterprises released three titles April 7 as part of its distribution arrangement with gospel label Word Records. These were Sandi Patti's "Make His Praise Glorious" live concert video, Shirley Caesar's "Live In Memphis," and Tetra's "Beyond Belief: The Video Album." Also April 7, Sony released Shenandoah's "Greatest Video Hits," a four-clip compilation.

On April 28, the company will issue Kenny Loggins' "Live From The Grand Canyon," and looking ahead to May 19, Sony has scheduled Front 242's "Integration 8 X 10" and Pink Floyd's "La Carrera PanAmericana," an auto-racing film set to the band's music. Set for June 4 from Sony are Midnight Oil's "White Fella, Black Fella" and an Iron Maiden program. Later that month the company will

"New Stars On Blue Note," John Scofield's "Time On My Hands," and Tony Williams' "Live In New York."

The EMI Records Group is preparing two longforms for simultaneous release with new music product from two of its best selling artists. On April 21, the company released Slaughter's "Wild Life" video simultaneously with the music title bearing the same name. The 72-minute program features two new clips from the album, including the title-track single, plus interview and behind the scenes footage.

Similarly, EMI will issue Wilson Phillips' "Shadows & Light" video June 2 to coincide with the in-store date of the group's new album of the same name. The video will feature two clips from the album, two from Wilson Phillips' previous record that were not available on tape, and interview and behind the scenes footage. For both releases, EMI will provide retailers with special merchandising counterpieces that hold the CD, cassette, and videocassette.

PolyGram Video's May slate includes Robert Palmer's "Video Addictions," the Wonder Stuff's "Welcome To The Cheap Seats," (Continued on page LF-11)



Above: Herbie Hancock, coming with a Hurricane on V.I.E.W; below: Miramar's Tangerine Dream



New Ideas in Retailing

Retailers have definitely discovered that music video sells better when it is merchandised along with music rather than with video. But now that many have taken that step to encourage consumers to buy music video, retailers are looking to record companies for leadership in packaging, promoting and pricing.

Executives of music chains are mixed in their appraisal of music video's current success. But most believe that a video's chances of big sales are enhanced when it is released simultaneously with a hit album or single. Dean Mikkelson, video buyer for The Musicland Group, which operates more than 1,000 stores, says, "Simultaneous releases are very helpful. That initial splash is very critical, especially on these big bands."

Zane Plsek, director of sale video for 305-store Warehouse Entertainment, adds, "The labels understand now the importance of simultaneous release, especially with greatest hits packages."

What all retailers agree on is the importance of price in selling this product. Recent moves by at least three of the Big Six record companies to lower midline music video prices to \$12-\$16 are welcome,

This NRM display combines audio and video music product together



DIFFERENT APPROACHES TO DISPLAYS & PRICING, PLUS GOOD OLD-FASHIONED CREATIVITY, CAN BOOST MUSIC VID SALES.

BY DON JEFFREY

retailers say, but not sufficient. "The labels haven't gone far enough, says Joe Bressi, senior VP, 311-store Camelot Enterprises. "What they dropped the price on is mediocre. It's got to be a \$9.99 business to spur sales."

"Anything above \$19.95 is stupid," says John Artale, buyer for 95-outlet National Record Mart. He and other retailers believe that prices of topline as well as midline product need to fall to about \$16 to make music video competitive with CDs that list for \$15-\$16, and that the video single should not be priced above \$10.

Many merchants say they had success with specially-packaged products that included a music video with a CD or cassette. A source at 600-unit Trans World Music says a cassette/video combination priced at \$19.95 would produce strong sales. Gift boxes for such artists as Garth Brooks, Reba McEntire and Queensryche sold well at Christmas at prices from about \$25 to \$40. Musicland reports good holiday sales from Yes and Harry Connick, Jr. record/video packages.

Terry Woodward, president of 151-store Waxworks, says, "We did

take a Garth Brooks CD and video and shrunk-wrapped them together to make a gift pack. Reba McEntire, too. And we had some success with it. The higher-ticket items people will purchase at Christmas. Those two videos were very strong for us. It was a nice gift, in the \$25 range."

NRM's Artale sees opportunities in what he calls "fan packs," which would include not only the audio and video product but some sort of paraphernalia like a patch that could be sewed onto clothing. He also says labels could create videos from the live concerts of major acts and market them as souvenirs or as special products for the fans who missed the shows. But not all packages perform. A source at Trans World says a Slaughter CD/video combination in a blister pack did not work because its large size made it "not adaptable for either the CD or the music video section."

For the most part, what the retailers have done to spur sales of music video is to move it from the sell-through video sections of their stores, where the product often collected dust in bins and on walls, to displays in the audio sections, usually racked above the CDs. Bressi says Camelot is "in the process" of moving its music video into the CD area. "It appears that music video is more an impulse purchase when browsing than the rest of the stuff on VHS. We're trying to get it away from the movies. It gets lost in there."

Dave Kahn, director of purchasing at 59-unit Spec's Music & Movies, agrees: "In the past we put music video in the regular sell-through section, but we did not get very good response. Then we tried merchandising it in the audio section, above (Continued on page LF-11)

Tears for Fears: lastedisc-bound



and "Sharon, Lois & Bram's "Sing A To Z." Two of its most successful VHS titles—Tears For Fears' "Tears Roll Down" and Rush's "Chronicles"—will be made available on laserdisc in May. Also in May, PolyGram will release a series of classical videos featuring Peter Sellars, Herbert von Karajan, and Leonard Bernstein, among others.

In June PolyGram plans to begin tapping into its newly acquired Rolling Stones catalog by releasing the group's "Gimme Shelter" program. And in the third and fourth quarter, the company will be getting out a Bob Marley series called "Bob Marley: Time Will Tell," a major new release from Kiss, concert videos from U2 and Bryan Adams, and product from Vanessa Williams, Extreme and Melissa Etheridge.

MCA Music Video's release slate includes Southside Johnny & the Asbury Jukes' one-hour "We're Having A Party: Live at the Stone Pony," and Tom Petty's "Take the Highway Live," a 90-minute concert video. In addition, MCA will release "I Drove All Night," a Roy Orbison video single from the label's "Nintendo White Knuckle Scoring" compilation. The \$9.95-list program features appearances by Jason Priestly and Jennifer Connelly. MCA also has a Spinal Tap project up its sleeve.

BMG Video has been busy lately preparing the April 28 release of Neil Sedaka's "Timeless In Concert" and two May 12 titles, Lisa Stansfield's "Real Life" and Annie Lennox's "Diva" (both on Arista Video). The company's May releases are the Stray Cats' "Rock Tokyo" (May 12) and "Blues Alive," featuring Ruth Brown, Albert Collins, and others (May 22).

On June 9, BMG Video will come out with Cher's "Extravaganza: Live At The Mirage" and "Louis Jordan & the Tympany 5's Greatest Hits." On the same date, BMG will bow Webb Wilder's "Corn Flicks" (on the Zoo label) and Miramar Video's "Chronos," an IMAX film featuring a breathtaking visual scenery set to a Michael Stearn score. Later that month, BMG will issue a Meat Loaf longform. A company spokesperson notes that Genesis "Three Sides Live" concert program has been performing extremely well since its Feb. 25 release.

All this longform music video activity should certainly help raise retail temperatures this spring. It could be even be music video's answer to global warming. ■

Retailing

(Continued from page LF-10) the CDs. Business picked up dramatically over four months."

John Thrasher, VP of video purchasing and distribution for 75-unit Tower Records/Video, says, "We still sell a lot of music video in the video store department, but we found we sell four-to-one when we placed it with the records." He says music video sales increased 20%-25% last year over the year before.

But some retailers, like Michael Goldwasser, merchandise manager of 15-unit Starship Music, see problems with moving video into the CD section, particularly as they anticipate the change in CD packaging coming next year. And another retailer, 473-unit Target Stores,

reports that music video, no matter where it's racked, does not justify its existence in the stores. "It was not a very productive use of our space," says a source at the chain. Target stopped selling music video except for product that corresponds to audio hits.

The merchandising tools that retailers use include endcaps, specially-designed cards in the CD racks, waterfalls (display areas at the end of an aisle in a high-traffic area), "park benches" (4-by-6 attached bins above the CD section), and point-of-purchase displays. Tower has designed special racks to

fit into existing spaces.

Musicland racks longform in separate music video sections. Mikkelson says, "We don't put them above the CDs, though our features wall and endcaps utilize music video as part of a situation. If there's an endcap for a particular artist, and if there's a companion video it will be there."

Many chains use newspaper inserts and in-house magazines to market video titles, especially when an act is appearing in town or has a new album out. Spec's Kahn says that when the street date for a big new album and a music video are

the same, "we will devote a high-visibility fixture to the product."

The video single, however, has not been embraced by retailers. Some say that the format makes little sense when home-taping is so easy. Others say that a video single priced at \$10 or above is too expensive. "It can't stand," says National Record Mart's Artale. "Any kid with a VCR and a blank tape can do that."

But the format does have its advocates. Goldwasser says Starship rank up strong sales with vid-singles like Madonna's "Justify My Love," Whitney Houston's "The Star Span-

gled Banner," and Prince's "Gett Off." He adds, "Those we merchandised right on the checkout. They were good. They were below \$10. From what I've seen it looks viable."

National Record Mart's Artale sums up the feelings of many retailers about the potential of longform or music video. He says, "If labels want this to be a third configuration, they're going to have to put out product by major artists more consistently."

"It's not as strong as last year," he says of music video sales. "We're living and dying by titles, and last year there was a slew of strong titles." ■

Lenny Bruce

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Trans World Poised For Growth Chain Adding POS System, Building Staff

■ BY ED CHRISTMAN

SARATOGA SPRINGS, N.Y.—Trans World Music Corp. is on the verge of igniting its “fast-forward mission” to thousands of stores and more than \$1 billion in sales. That was the message chain president, CEO, and chairman Bob Higgins gave to his troops at the company’s semi-annual conference, held April 11-16 here.

Although the Albany, N.Y.-based company closed out last year at \$411.1 million in sales, Higgins, in a closing address at the conference, said Trans World is almost finished positioning itself for further growth. The company has strengthened its senior management and is on the verge of completing a rollout of a sophisticated point-of-sale system, he said.

“We will get to the \$500-million mark without batting an eyelash,” he said. “My dream is to be over a \$1 billion company with thousands of stores.” He added that the company had done fine in growing to its current size over the last 10 years. But when Higgins re-evaluated the chain’s growth by comparing it with the rate that Wal-Mart expanded, “I said, man, we have to get going.”

Trans World’s spring meeting carried the slogan, “Future Quest: Trans World Music’s Fast Forward Mission.” About 400 people, including vendors, attended the conference, which was held here at the Ramada Renaissance.

In an interview at the company’s headquarters after the conference, Higgins said, “We will be able to grow at a faster pace now. We now have a senior management team in place, and we are almost done installing a superior system.”

The senior management team consists of Ed Marshall, senior VP of operations; Jeff Jones, senior VP of finance; and the most recent addition, Ed Szydlak, senior VP of merchandising.

Trans World is spending about \$8 million on a new POS system that it acquired from Fujitsu and then customized for company operations. The rollout will be completed by May, and then the company will begin phasing in the various functions offered by the system.

The new system will allow for better inventory management and sales data, said Jones. In addition, the system contains e-mail, or electronic mail, which will allow the stores to communicate more effectively with the home office.

Trans World, which closed out its fiscal year Feb. 1 with 597 stores, plans to open 70 units in the current year, while closing 15 outlets.

“We made the decision last year to grow beyond the 33 states. When we were first in Michigan and Illinois, we started with one store and then built. We are beginning the same way in California, Texas, and Hawaii. Those states have a lot of opportunities in them.”

The Texas store, which will be in the Houston Galleria, will take in 17,000 square feet, making it the chain’s third-largest outlet.

Of the chain’s total stores, about 486 are music stores, 83 are Saturday Matinee sell-through-only video outlets, 11 are combination music/Saturday Matinee outlets, and 17 outlets are video rental stores and leased music departments.

In addition to the music outlets, Trans World will continue to expand Saturday Matinee, which Higgins said will grow at a conservative pace. “In music, we think there are all opportunities in states where we don’t operate in,” Higgins said. “In states we are in, I see us getting more opportunity from freestanding stores and things like the Tandy deal.”

Trans World has just entered into an agreement with Tandy to participate in its new retail concept—Incredible Universe, a 160,000-square-foot home-electronics store (see story, this issue). Trans World, in a joint venture, will operate an 8,000-square-foot combo department in the superstore.

While continuing to grow, Trans World must improve operations, Higgins said. For instance, Trans World operating income last year was 6.3%. “Four years ago, operating margin was 10%, and we think that level is achievable,” he said. “The key to improving on selling, general, and administrative expenses is more automation and increasing comp-store sales. By working in those areas, we should be able to get above 8% and

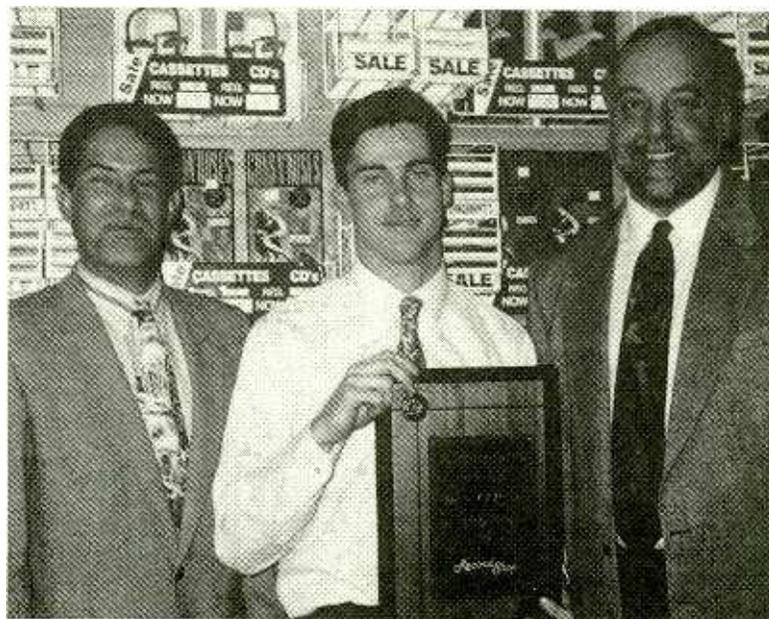
closer to 10%.”

The other side of it is for the manufacturer to address CD gross margin, he added. Thus far, manufacturers have turned a deaf ear to pleas from retailers on that topic, Higgins acknowledged. But eventually, “manufacturers have to realize that it is in their best interest to have profitable stores.”

1991 was a very difficult year for Trans World, Higgins told employees. “In the first and second quarters we struggled as we were hurt by the recession and poor product,” he said. “And then our figures turned around. The last six months, in which we generated a 5% gain, allowed us to have good figures for the full year.”

While Higgins addressed the conference a number of times, other members of Trans World manage-

(Continued on next page)



He Can Manage. Dan Cerny, center, is named Recordshop manager of the year. Cerny, who manages Recordshop in Santa Clara, Calif., received a commemorative plaque and a check for \$500. Congratulating him are regional supervisor Rick Markman, left, and VP/GM Michael Meyer.

CONVENTION CAPSULES

Following is a roundup of events at the Trans World Music Corp. conference, held April 11-16 at the Ramada Renaissance in Saratoga Springs, N.Y.

THE BOB STOPS HERE: To show Trans World Music Corp.’s appreciation, the company held a vendor night, complete with an evening of gambling at a casino. Vendors and employees got to gamble at various games of chance, using “Bob Bucks,” specially designed \$100 bills with the chain’s logos on them and an image of Bob Higgins, president, CEO, and chairman, in the center.

In a speech, Higgins said the chain owes its success to its partnership with vendors. “All that we have accomplished has been a team effort with you,” Higgins told vendors. “Trans World wouldn’t be what it is without you.”

AND THE ENVELOPE Please: Earlier, Trans World gave out its vendor awards for the year. Here are the winners in the following categories:

Music vendor: **PolyGram Group Distribution.**

Label: **A&M.**

Music sales person: **Mike Khouri,** senior account executive, **Uni Distribution.**

Video vendor: **Disney Home Video.** Video sales person: **Fran O’Keefe,** Northeast regional sales representative, **Warner Home Video.**

Special-products vendor: **Maxell.** Special-products sales person: **Tom Provost, VP, Paston Hunter.**

Service vendor: **Fujitsu.** Service vendor sales person: **Ray DeZarate,** district sales manager, **Checkpoint Systems.**

DOUBLE WINDFALL: Relativity Entertainment Distribution’s New York branch manager, **Larry Germack,** really knows how to maximize an opportunity. RED made its first-ever product presentation at Trans World and followed it up by providing entertainment in the form of **Norman Nardini,** who is promoting his latest album, “This Ole Train.” Nardini records for **Circumstantial,** which is owned by Germack and distributed by RED. By

all accounts, Nardini played a rollicking set, which was well received by Trans World staffers.

CURTIS STIGERS and his band received a lesson in retail when they played the conference on the last night. Apparently during sound check, the band saw a slide used by Trans World during the company’s instructive seminars that prompted Stigers, midway through a rocking performance, to hesitantly ask what “shrinkage control” is. “I am a young guy, but some of the older members in the band are worried about it,” he said. Later on, in the bar, guitarist **Pat Thrall** pressed for an explanation from Trans World staffers and was subsequently seen telling the other band members they had nothing to worry about. “Shrink control means controlling theft,” he explained. Still later, Thrall was introduced to district manager **Mike Shelton,** who had the best shrink control for the Trans World chain, prompting keyboardist **Mark Alexander** to announce, “You’re [Thrall’s] idol.”

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TRANS WORLD POISED FOR GROWTH

(Continued from preceding page)

ment were prominent in leading seminars. For instance, Szydluk led a merchandising session that saw him grapple with the issue of cassette singles.

"In buying [cassette singles], there are no easy solutions," he said. "The debate is over whether buying should be centralized vs. decentralized. Other chains have flip-flopped on the issue. They wanted to control it but find they are not sensitive enough to get it right through centralized buying. So they went to decentralized buying, then get bogged down and switched back."

The cassette single has a high out-of-stock quotient; it is highly emotional, and it suffers from high re-

turns, Szydluk pointed out. "But this is a business we want to be in," he said. "My heart says to give [buying] to the stores."

But instead, using specific market information supplied by SoundScan, the chain will give each store the top 100 items in its trade area, and let the store buy other singles that have a local buzz on them, he said. But he cautioned that in buying those singles, stores should check and see if Trans World has them in stock before going to a one-stop. "You must measure profitability vs. availability" in making that buying decision, he said.

In the conference's closing session, Marshall said everyone must be up to the challenge of making the new POS

system work. "Everybody has to pledge help and support," he said. "We have to take a leadership role in managing change."

He reminded them that "other retailers have squandered opportunity with new systems," and then urged them to "make Trans World the retailer of the '90s. We will not rest until we are recognized as not only the best in the industry, but the best in specialty retail."

Higgins echoed that sentiment in an interview, saying that in the '90s, "Trans World's mandate is to strengthen our formula. We will do that in new geographic areas, with better systems and stronger management."

ACTS, LABELS CONTRIBUTE TO TRIBUTE SETS

(Continued from page 15)

and go, 'We're into it.' And then the legal department comes into it. You have to try to convince them this is fun," he says. Triple X's forthcoming Alice Cooper tribute, due this fall, is a 29-track album including efforts from Lydia Lunch, Claw Hammer, the Flaming Lips, and various other bands formed for the album.

Red tape often prevents a big-name band from appearing on a tribute or, at the least, from recording under the band's name. Sharp-eyed buyers may spot, on various albums, members of the Smithereens and Jane's Addiction.

While a lack of big contributor names may eliminate some potential sales, the presence of popular bands does not necessarily guarantee results. Despite R.E.M. and ZZ Top appearing on the Erickson tribute, the album received only moderate ad-

vertising and promotion and sold only 30,000 copies.

In comparison, Seattle's C/Z Records has sold more than 10,000 copies of "Hard To Believe," its 1991 homage to Kiss, which includes a cut by a then-unknown Nirvana.

C/Z's Barbara Dollaride expects its recently released tribute to Buzzcocks, "Something's Gone Wrong Again," featuring acts including the Lunachicks, Alice Donut, Porn Orchard, and Big Drill Car, to do at least as well.

INSPIRED BY 'THE BRIDGE'

Terry Tolkin, A&R director at Elektra, may have unwittingly sparked the tribute fad back in 1987 with his tribute to Neil Young on Caroline Records. Inspired, he says, by an album of "really lame covers" of Beatles songs, Tolkin asked around,

and got the help of Young fans Sonic Youth, Dinosaur Jr., and the Pixies, among others, for "The Bridge."

The album, which raised money for The Rainforest Defense Foundation and The Bridge Foundation, has proved forward-looking. Not only was it a blueprint for other tributes with alternative rosters, it also prompted others to contribute tribute-album profits to worthwhile causes.

Tolkin says Bob Weir of the Grateful Dead spotted a copy of the album at a friend's home, and the idea for "Dedicated" was born.

Since "The Bridge" brought tributes into the alternative arena, it has helped to bridge the gap between veteran and new bands and fans old and young. Other major-label tribute projects released since then have done the same. Bands like U2 and Fishbone joined the likes of Bruce Springsteen and John Mellencamp on a Woody Guthrie/Leadbelly tribute, "Folkways: A Vision Shared," on Columbia Records in 1987, while Tom Waits and Sinead O'Connor were included along with the Neville Brothers and Lisa Stansfield on Chrysalis' 1990 "Red Hot + Blue" compilation, a Cole Porter tribute that raised funds for AIDS research.

Often, however, the smallest labels are the ones to create tributes to the biggest names. Atlanta's Communion Records alone has tackled the songs of the Rolling Stones, the Kinks, and the Byrds, while Imaginary Records in London boasts three volumes of Velvet Underground covers, a tribute to that band's influence on today's artists.

Tolkin, however, expresses doubt that there is much room left in the world for more tribute albums. "As a genre, I think it's been done to death."

But apparently figuring there might be room for at least one last effort, Tolkin engineered "Guitarrrists," released early this year. The album features 26 instrumental guitar-only tracks mostly by indie-label artists.

That project, Tolkin says, celebrates "guitars, a threatened instrument in rock'n'roll." He calls it a tribute to the instrument, not the artist, and that could mean a whole new world of possibilities.

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Retail

Wee Three Closes In On Acquisition

LAST CHAPTER: Wee Three's acquisition of 59 stores from Record World is slated to close Monday (27), with Camelot Music's deal for six stores expected to close May 3. On April 2, a joint proposal by Philadelphia-based Wee Three and North Canton, Ohio-based Camelot was accepted by a U.S. bankruptcy court over a bid from Minneapolis-based The Musicland Group (Billboard, April 11).

EPILOGUE: Speaking of Record World, Sony Music VP of finance and administration Ted Bache is getting high marks from his peers at the other five major distributors for his performance in heading up the unsecured creditors committee. The six majors are owed \$12.5 million, of which \$8.5 million is unsecured. WEA VP of finance Jack O'Connell called Track to compliment Bache and Michael Bloom, who works for the committee's counsel, the Philadelphia law firm of Morgan, Lewis & Brockius. Another financial executive at one of the other majors says, "Bache did a

RETAIL TRACK

by Ed Christman

damn good job with the Record World situation. He expended a lot of personal time and energy on this and helped to put together a pretty good deal for us."

In the Record World negotiations, Bache and Bloom apparently followed a strategy developed in dealing with Wall To Wall, the New Jersey-based chain that was liquidated in early 1991. In that situation, the unsecured creditors, led by Gene Friedman—the highly respected Sony credit manager who retired at the end of 1990—were able to collect upward of 90 cents on every dollar owed to them by Wall To Wall.

This time around, after some tough negotiations with Record World's owner, Chemical Bank, Bache and Bloom maneuvered the

creditors into the position of possibly realizing about 70 cents on every unsecured dollar owed to them by Record World. Final disbursement to the creditors is contingent on a number of things, including Chemical Bank honoring an agreement to subordinate some of its secured debt to the six majors' secured debt. But as one financial executive puts it: "The fat lady hasn't sang yet but when she does, she may have good things coming out of her throat."

ROLL CALL: Kemp Mill Music has signed with SoundScan to provide piece-count information. The Beltsville, Md.-based chain operates 35 stores in the mid-Atlantic region.

GOING FOR THE HAT TRICK: Mike Khouri, senior account executive at Uni Distribution, is on a roll. He was just named music salesperson of the year at the Trans World Music Corp. conference (see story, page 56A). That honor comes on the heels of his winning the same award at CD One Stop's conference at the end of December.

INXS, Deee-Lite CDs To Be Housed In Eco-Pak But Elektra Scraps Package Plans For New Cure Album

BY PAUL VERNA

NEW YORK—Ivy Hill's Eco-Pak, once seen as a leading alternative to the CD longbox, will be used for all CD copies of two upcoming albums: INXS' "Welcome To Wherever You Are" on Atlantic and Deee-Lite's "Infinity Within" on Elektra. Both acts are distributed by the WEA Corp., whose parent company, Time Warner, owns Ivy Hill.

However, previously announced plans to release some copies of the Cure's April 21 Elektra CD, "Wish," in the Eco-Pak have been scrapped, according to officials at Ivy Hill and Elektra.

Elektra senior VP/GM David Bither says the label decided against the limited Eco-Pak release on the Cure for fear of confusing retailers and consumers with two different versions of the same product.

"The problem of having some pieces in the Eco-Pak and some in the standard [jewel-box/longbox combination] raised some questions in our minds: to whom do we send which package, how do we deal with returns?" says Bither.

The Deee-Lite CD is tentatively scheduled for a June 16 release, according to Bither. He estimates that 200,000-300,000 CDs will need to be pressed in the initial run.

Asked why the label decided to hold off on the Cure release and opt for Deee-Lite instead, Bither says, "[The Cure album] didn't have the same kind of driving purpose. The band had seen the package and expressed some interest, but the release date was much closer and the manufacturing ability was in some question."

Bither adds that the Deee-Lite album, originally titled "I Fell Through

A Hole In The Ozone Layer," carries a strong environmental message that will be reinforced by the band's commitment to the package, which is virtually waste-free.

Commenting on the INXS Eco-Pak release, Atlantic VP/GM Val Azzoli says, "We wanted INXS to be the first band on the Eco-Pak, so we figured, let's do it. We needed a big act to launch it, and INXS has always been very pro-environmental."

The June 23 release will ship approximately 300,000 units on CD, according to Azzoli. Arthur Kern, Ivy Hill's executive VP, says WEA Manufacturing will have a fully automated Eco-Pak assembly line operating in time to produce the Deee-Lite and INXS packages.

Azzoli says Atlantic has no plans to release other titles in the Eco-Pak. "We made a promise to INXS and we're following through on our commitment," he says. "Otherwise, we'll be toying the company line and going totally jewel box" when the industry converts to a jewel-box-size packag-

ing standard in April 1993.

The Eco-Pak was introduced in March 1991 as a candidate to replace the 6-by-12-inch CD longbox as the industry standard. Although it was well received at first, it gradually lost support from various sectors of the industry, including key figures within the Warner Music Group (Billboard, Feb. 8).

Ivy Hill and the Warner Music Group have since repositioned the Eco-Pak as an alternative package that offers superior graphics than the plastic jewel box. In its closed form, the Eco-Pak is identical in size to the jewel box.

Bither says, "We now see this as an alternative form of packaging, not one that's going to replace the standard."

Kern notes that Ivy Hill will launch two new variants of the Eco-Pak: the Eco-Pak FXT, a fixed-tray product that will be merchandised in the closed form beginning in April 1993, and the Eco-Pak FLP, a package geared to the CD-5 market.

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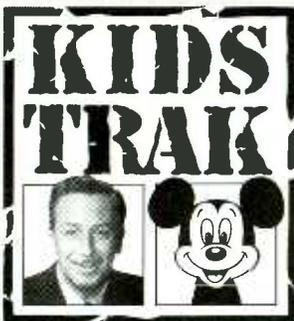
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 Chris Hillman - "Little Birdie"
 Patty Loveless - "So Many Questions"
 The Oak Ridge Boys - "O Susanna"
 Buck Owens - "If You Can't Find a Reason"
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COUNTRY for KIDS releases June 9.



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Retail

DCC Going For The Gold; INDI Steps; Fraboni Launch

SOLID GOLD: DCC Compact Classics is sure to strike it rich among rock audiophiles and collectors with the launch of its "24 Karat Gold" series of gold-plated compact discs.

DCC hit the streets mid-April with the two-CD, 24-karat-gold-plated reissue of Cream's 1968 classic "Wheels Of Fire" album. CD artwork duplicates the original album cover art, right down to the funky aluminum paper.

In May, DCC will release the gold-plated version of Bob Dylan's "Highway 61 Revisited."

"We started the series with audiophiles in mind, but the CDs are worth it for anyone who truly loves a specific album," says Steve Hoffman, DCC's A&R director, who remastered all of the music from the original, two-track master tapes. The CDs' highly reflective gold surface ensures a "perfectly smooth, absolutely flawless play," Hoffman says.

DCC had been planning the series for some time, but the logistics only recently came together, he says. The

ously unavailable in the U.S.

Mesa/Bluemoon, which exclusively distributed Enja prior to the Koch deal, will continue to work the Enja catalog it has released through Rhino/CEMA. Mesa/Bluemoon will continue to release and market one new Enja title per month through that deal. Enja titles will be exclusive to either Koch or Mesa/Bluemoon in the future.

Meanwhile, Des Plaines, Ill.-based Grindcore International and England's Peaceville/Deaf Records recently wrapped a distribution deal whereby GCI will market and distribute Peaceville/Deaf titles in the U.S. through Hollis, N.Y.-based Relativity Entertainment Distribution. The first domestic release bearing the Grindcore/Deaf logo is "Charnal Deity" by death-metal act Impaler. Look for titles from Therion, Pitchshifter, At The Gates, and Vital Remains coming soon.

And Aurora Records has moved its offices from Boston to Chicago. Look for the label's April 20 release, "Here Comes Geezer," by Drumming On Glass.



by Deborah Russell

Cream release was particularly complicated due to the unusual cover art, and the CDs had to be manufactured in Japan.

Suggested retail price for two-disc gold-plated sets is \$49, while single-disc reissues are priced at \$29. The Northridge, Calif.-based label has scheduled forthcoming releases from the Doors, the Eagles, Jackson Browne, Bob Seger, and Linda Ronstadt, to name a few.

Denver's Encore Distributors Inc., Miami's Jerry Bassin Distributors Inc., and Bethel, Conn.'s Titus Oaks Distribution are distributing.

INDI president George Hocutt reports the distribution network has acquired its long-anticipated eight-digit national line of credit from New York's Congress Financial Bank.

INDI is looking to acquire the assets of Lanham, Md.-based Schwartz Brothers Inc., which filed March 23 for bankruptcy protection under Chapter 11. A proposal for reorganization under an INDI acquisition currently is up for review by the bankruptcy court of Rockville, Md.

Now that the financing is in place, Hocutt says he also anticipates the INDI acquisition of Dallas-based Big State Distributors will close any day. Big State president Billy Emerson has confirmed a deal with INDI is "imminent."

NEW DEAL: Koch International of Westbury, N.Y., will expand into the jazz arena due to a new licensing agreement with Enja Records. The pact covers Enja subsidiaries Blues Beacon and Tiptoe, and will result in reissues of a number of titles previ-

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Discovery, BMG To Make Magic Together; Reggae On RAS; Disney Touts Shermans

DISCOVERY ON THE MOVE: Discovery Music's marketing instincts have been geared toward retail ever since the company began in 1985. Discovery's eight-piece "Magic" audio series by Joanie Bartels (thematically compiled titles include "Morning Magic," "Bathtime Magic," and "Sleepytime Magic") sold more than 1 million copies on its own before the Van Nuys, Calif.-based label was picked up for distribution by BMG in 1990. As of February this year, Discovery and BMG became joint-venture partners.

In the ever-booming kids' entertainment market, Discovery set itself apart by selling its series concept as well as its artists. "That's the key for retailers—parents who buy one 'Magic' tape come back and buy more," says Kym Pahoundis, Discovery's VP of marketing. "We have high repeat sales because people know what they're getting."

Ever since the joint venture was announced, Discovery has been in the process of setting up incentive programs for retailers, Pahoundis adds.

Cross-merchandising, which Discovery got into in a big way with Bartels (who inked deals with Playskool, Gund, and Mr. Bubble), is also a top priority. The label's second artist signing is Dennis Hysom, who this month will release "The Wooleycat's Favorite Nursery Rhymes," which is the first in his "Once Upon A Tune" series. Hysom is the beneficiary of a licensing deal with United Media, which is developing a product line of plush toys, clothes, books, etc., for Hysom's Wooleycat character.

"We'll be cross-promoting the products with the recordings," says Pahoundis. A cassette/T-shirt combination—packed in a longbox, with countertop display available—is planned for the fall.

Discovery's latest signing is Bethie, whose first series will be called "Little Folks," and the company plans a Spanish-language series for 1993.

As for Bartels, her new series, "Music To Grow On," debuts in August with the album "Jump For Joy." Her first home video, a best-of clip compilation called "Simply Magic," is also in the works.

The BMG joint venture not only "allows us to expand our product line and artist roster," says Pahoundis, "it cre-

ates synergies with Bertelsmann-owned publishing ventures like [New York-based] Bantam Doubleday Dell Publishing Group Inc., and allows us to integrate with BMG's special-products division and record club."

RASTAKID VIBRATIONS: "Reggae For Kids" is a delightful all-star project that was released April 14 by RAS Records of Silver Spring, Md. A stellar cast of Jamaican artists, including Gregory Isaacs, Bunny Wailer, Freddie McGregor, Yellowman, Michigan & Smiley, J.C. Lodge, and the Roots Radics offer reggaefied interpretations of kids' classics like "Puff The Magic Dragon." Traditional Jamaican children's songs, reggae standards, and original tunes complete this standout offering.



by Moira McCormick

A SPOONFUL OF SHERMANS: Walt Disney Records—which pioneered the children's reggae field with its Sebastian the Crab series—this month releases "The Sherman Brothers: Walt Disney's Supercalifragilistic Songwriting Team." Its 68 minutes of classic Shermans tunes include songs from "Mary Poppins," "The Jungle Book," "The Aristocats," and "Winnie The Pooh" (along with Child's Play's personal favorite, Hayley Mills' "Let's Get Together" from "The Parent Trap"). The versatile brothers' output ranges from early rock hits like "You're Sixteen" to "It's A Small, Small World."

KIDBITS: The animated movie "Rock-A-Doodle" may be getting underwhelming reviews, but the soundtrack (on Liberty Records through CEMA) is something to crow about, with strong tunes and lively arrangements. It features the vocal talents of Glen Campbell, Christopher Plummer, and Phil Harris... In Canada, this year's Juno Award for best children's recording went to the Children's Group of Toronto. It's the third such award in a row for the label's Classical Kids imprint. This year's winning title is "Vivaldi's Ring Of Mystery"... Golden Records artist David Jack, whose 1991 album "Dance In Your Pants" was a Parents' Choice Award winner, performed at the White House Easter egg roll April 19. Jack's new release, "We Love Saturday," is due this spring.

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4	10	3	SOLO PARA TI EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
5	5	23	RETURN TO THE HEART NARADA ND-64005*	DAVID LANZ
6	4	27	SUMMER ● WINDHAM HILL WH-11107	GEORGE WINSTON
7	8	152	WATERMARK ▲ REPRISE 26774*	ENYA
8	9	9	AUTUMN DREAMS NICHOLS-WRIGHT NW921*	DANNY WRIGHT
9	11	13	BEGUILED HEARTS OF SPACE HS11027-2*	TIM STORY
10	12	9	GUITAR FOR MORTALS RELATIVITY 88561-1078-2*	ADRIAN LEGG
11	NEW ▶		ROCKOON MIRAMAR MPCD 2802*	TANGERINE DREAM
12	6	32	CANYON DREAMS MIRAMAR MPCD 2801*	TANGERINE DREAM
13	7	43	BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
14	13	15	SEDONA SUITE SOUNDINGS OF THE PLANET 7142*	TOM BARABAS
15	14	105	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
16	17	11	IMAGINATIONS GOLDEN GATE 71702*	GARY LAMB
17	15	15	SUNDAY MORNING COFFEE AMERICAN GRAMAPHONE AGCD 100*	VARIOUS ARTISTS
18	21	5	KEEPERS OF THE LIGHT ORDER OP3009*/LAURIE	JEFF ORDER
19	19	5	EVERY ACT OF LOVE HIGHER OCTAVE HOMCD 7040*	WILLIAM AURA & FRIENDS
20	20	51	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
21	NEW ▶		NIGHT AT THE MUSEUM GREAT NORTHERN ARTS GNA 61010*	CONNIE ELLISOR
22	18	21	IN CELEBRATION OF LIFE PRIVATE MUSIC 82093*	YANNI
23	NEW ▶		MORNING IN MEDONTE NARADA ND-61030*	MICHAEL JONES
24	16	33	A CHILDHOOD REMEMBERED NARADA ND-63907*	VARIOUS ARTISTS
25	RE-ENTRY		REFLECTIONS OF PASSION ▲ PRIVATE MUSIC 2067-2-P*	YANNI

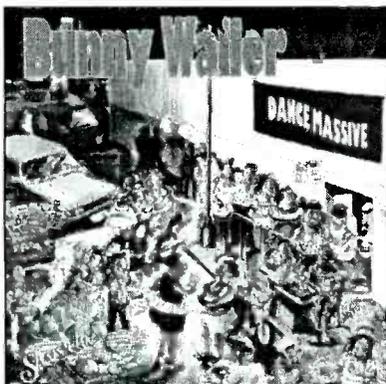
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5	6	9	AN IRISH EVENING RCA 60916-2-RC*	CHIEFTAINS
6	5	7	HOUSE OF EXILE SHANACHIE 43094*	LUCKY DUBE
7	7	41	ESTE MUNDO ELEKTRA 61179*	GIPSY KINGS
8	8	9	AFRICAN LITANY RHYTHM SAFARI CDL 57145*	JULUKA
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11	10	11	MBAQANGA VERVE 314511780*	MAHLATHINI & THE MAHOTELLA QUEENS
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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

► THE CHARLATANS UK

Between 10th & 11th
PRODUCER: Flood
Beggars Banquet/BMG 61108

British group builds on layered, rhythmic Manchester sound to create an infinitely more interesting and compelling album than last time out. While the band is still a little too darling at times, the overall effect is a hypnotic, grooving, melodic journey that is bolstered by such tunes as trippy first single "Weirdo" and catchy "I Don't Want To See The Sights."

► SOUL II SOUL

Volume III Just Right
PRODUCER: Jazzie B
Virgin 91771

Jazzie B's famed U.K. groove collective returns with a set that is more creatively consistent and less radio-pandering than 1990's "Volume II: A New Decade." Much ado will be made of Caron Wheeler's appearance on the slinky "Take Me Higher," though album's true vocal highlight is provided by newcomer Richie Stephens, who adds spiritual warmth to the current single, "Joy." While it is doubtful that the act will ever duplicate the magic of its ground-breaking first album, this volume is a thoroughly satisfying affair that should fill pop and urban airwaves for months to come.

PETER MURPHY

Holy Smoke
PRODUCERS: Mike Thorne with Peter Murphy
RCA/Beggars Banquet 66007

Third solo release finds the father of goth rock ranging farther into pop territory, creating songs with hummable hooks and lyrics with moments of brightness. This is not to say Murphy has forsaken his dark world view; it's just delivered with levity and ironic references to the public perception of his somber self. Alternative rock fans will find solace in plenty of poetic images, but this album's pop undertones should also please the uninitiated.

"WEIRD AL" YANKOVIC

Off The Deep End
PRODUCER: Al Yankovic
Scotti Bros. 5256

Parodist is up to his usual hijinks in latest collection that combines takeoffs on hit songs with his own wacky originals. "Smells Like Nirvana," a spoof of "Smells Like Teen Spirit," jokes about the band's unintelligible lyrics; "The White Stuff," which is about Oreos filling, borrows from NKOTB's "The Right Stuff," and so on. Perhaps most amusing is "Polka Your Eyes Out," which takes choruses from "I Touch Myself," "Losing My Religion," "Dr. Feelgood," "Cradle Of Love," and more, and sets them to a polka beat.

RISE ROBOTS RISE

PRODUCERS: Rise Robots Rise
TVT Records 3210

Enigmatic New York production outfit releases intriguing debut that blends dance, alternative, rap, funk and other elements. Guest vocalists, such as Tracey Amos, add some warmth to the sometimes otherwise sterile tracks. Best cuts are "Buffalo Wack Child" and sizzling "If I Only Knew." Though the sound isn't similar, could catch fire like label mate Nine Inch Nails.

BEAUTIFUL SOUTH

0898
PRODUCER: Jon Kelly
Elektra 61308

The American audience at large continues not to embrace this witty melodic British band that deftly blends razor-sharp lyrics and jaunty tunes. Thankfully, however, the group continues to churn out delectable tunes that threaten to but never become precious. Best bets are "Old Red Eyes Is Back" and "36D," which is about exactly

what you'd figure it to be.

THE GOSPEL HUMMINGBIRDS

Steppin' Out
PRODUCERS: Bonnie Hayes & Jimmy Pugh
Blind Pig 74691

Oakland-based vocal quintet makes a beautiful noise, backed by Robert Cray stalwarts Pugh and Tim Kaihatsu. Fronted by lead man Roy Tyler, the Hummingbirds stir up some rousing music on exciting originals like "Change" and "Ain't Nobody's Business" and interestingly rearranged versions of traditional standards like "Swing Low Sweet Chariot." Not just for sacred music lovers, but for anyone with an abiding interest in great roots sounds.

★ UNCLE GREEN

Book Of Bad Thoughts
PRODUCER: Brendan O'Brien
Atlantic 82374

Atlanta foursome scores big on seamless major-label debut that bristles with hook-ridden tunes à la Beatles circa 1966. A surface sheen belies the thematic content of the group's consistently intelligent lyrics, which veer from subversive to sardonic to romantic, sometimes all in one song. Choice cuts are driving power-pop tune "I Know All About You," ultra-catchy "Wake Up Now," balladesque "She's Storing It Up," and blues caper "A Good Man."

★ FREEDY JOHNSTON

can you fly
PRODUCERS: Graham Maby; Knut Bohn
Bar None 024

Second release from this bright, crafty singer/songwriter is a mostly acoustic set of idiosyncratic folk/pop, with occasional help from guest stars Marshall Crenshaw, Chris Stamey, and Syd Straw. Alternative programmers should take note of such pop highlights as "Trying To Tell You I Don't Know," "The Lucky One," and "Responsible," as well as bigger-beat rockers "Wheels" and "California Thing." Outstanding folk-oriented tracks include "Remember Me," "The Mortician's Daughter," and "Down In Love," the latter in duet with Straw.

BARKMARKET

Vegas Throat
PRODUCER: David Sardy
Def American 26893

Turn up the distortion machine! New York trio reaches some new pinnacle of dementia praecox with first major-label issue, which features knotted time changes, tubfuls of squalling guitars, and hackle-raising lyrics (see "The Nuisance" for a deranged example). There's no telling if this record will get any airplay, but it definitely will scare the hell out of the neighbors.

JOHN TRUDELL

AKA Grafitti Man
PRODUCERS: Various
Rykodisc 10223

Native American Trudell produces one of the most unusual, and musical, spoken-

word albums in recent memory. A number of the tracks here, featuring Trudell's gripping verse, are drawn from a limited-edition cassette that featured the guitar work of the late Jesse Ed Davis; newer material includes some Jackson Browne production work and guest shots by Kris Kristofferson and Little Feat's Bill Payne. Bob Dylan called the original "Grafitti Man" his favorite album of the year; you should find out why for yourself.

LITTLE BROTHER MONTGOMERY

At Home
PRODUCERS: Michael Robert Frank & Janet A. Montgomery
Earwig 4918

Pianist Montgomery, the originator of the classic "Vicksburg Blues," is caught in relaxed duo and trio sessions recorded in his own home between 1967 and 1982. The leader's understated vocals and rolling playing, coupled with the informal nature of the proceedings, make this a supreme treat for blues fans, and a unique addition to Brother's too-slim discography.

WHIRLING DERVISHES

Strange And Wonderful
PRODUCERS: Alan Douches & Whirling Dervishes
WM 733

New Jersey-based sextet with strong electronic/European influence has enough quirky energy to make alternative waves, despite sometimes-commonplace songwriting. Led by Dan Dazzo's strong, well-wrought vocals, the Dervishes whirl best with the solid dance/rock grooves of "Watch You" and "What's Left Of My Mind," as well as the hooky beats of the title track, "Madison Avenue," and "Dance For Your Life."

THE CAST RECORDING

Song Of Singapore
PRODUCER: Hugh Fordin
DRG 19003

A spoof of '40s musicals and swing-era sounds, "Song Of Singapore" is a big off-Broadway hit. The songs themselves may not compete in quality with the songs they rib, but the performers, including three of the songwriters—Erik Frandsen, Michael Garin, and Robert Hipkens—are so talented that the fun-of-it-all makes up for it.

HENRY BUTLER

Blues & More, Volume 1
PRODUCERS: Henry Butler & George Winston
Windham Hill Jazz 10138

Continuing in the same vein first plumbed in Butler's project cut at Tipitina's in New Orleans, the piano player cuts a deep blues groove on the 88's in this solo session. Boldly straddling the boundary between down-home funk and jazz improvisation, Butler also contributes some bally vocals on numbers like "That Lucky Old Sun." Again, the label continues to position Butler as a genre-leaping artist, and leap he does, with panache.

SUE FOLEY

Young Girl Blues
PRODUCERS: Derek O'Brien & George Rains
Antone's 0019

Debut album shows off the guitar prowess of this petite 23-year-old Canada-to-Texas transplant, who can hold her own on guitar with the Lone Star blues big boys. Foley, accompanied here by her two-man rhythm section and diverse guests, has a cutting tone and a snapping finger-picked style that's no joke; her singing is somewhat less convincing, but still in the pocket. Try out the instrumental "Cuban Getaway" or the hot original "Walkin' Home," one of the best vocals here, for a taste of what the little lady can do.

SALLY MAYES

The Dorothy Fields Songbook
PRODUCER: Hugh Fordin
DRG 91410

Dorothy Fields, as show-music aficionados know so well, was a first-class lyricist, having collaborated with the likes of

Jerome Kern, Arthur Schwartz, Sigmund Romberg, and, late in life, Cy Coleman. Cabaret performer Sally Mayes is at home, in variety of vocal styles, with 14 Fields songs, although one must point out a misguided disco-like version of the Fields-Schwartz gem "Make The Man Love Me." Other than this, the tribute works well for both Mayes, her subject, and Fields' melody men.

R & B

► BEASTIE BOYS

Check Your Head
PRODUCERS: Beastie Boys & Mario Caldato Jr.
Capitol 98938

The Beasties close any credibility gap with a hardhitting 20-track album that finds them combining rap with punk, R&B, and jazz. The trio accompany themselves on bass, drums, and guitar to add an extra dimension that many similar projects lack. Best cuts are the dense, layered "So What'cha Want," booming first single, "Pass The Mic," and punk/metal "The Biz Vs. The Nuge."

BY ALL MEANS

It's Real
PRODUCERS: Stan Sheppard & Jimmy Varner
Motown 6344

Versatile coed trio benefits from supporting players such as drummer John Robinson and saxophonist Gerald Albright on this collection that screams "Quiet Storm." First single, "The Feeling I Get," has stalled, but AC formats should also check out the slinky "Don't Change" and sultry "In Your Arms."

JAZZ

► JOHN SCOFIELD

Grace Under Pressure
PRODUCERS: Steve Swallow; John Scofield
Blue Note 98167

Guitar savant Scofield goes further out into left field with this impressive quartet date that features Bill Frisell, Charlie Haden, and Joey Baron—with a gentle horn section that adorns half the tracks. Focusing on the tasty contrast of Scofield and Frisell's divergent techniques, best tracks include the angular themes of "You Bet" and "Scenes From A Marriage," the gymnastic bebop of the title track, the sweet blues-feeling of "Bill Me," the exquisitely lovely "Honest I Do," and the peculiar, funky "Twang."

ANDY SHEPPARD

In Co-Motion
PRODUCER: Steve Swallow
Antilles 514344

British saxophonist takes a wild, electric turn with a combo that spotlights South African trumpeter Claude Deppa. The repertoire is wide-ranging: "A.S.A.P." recalls the skittering trumpet and electronics of latter-day Miles Davis groups, while the bossa nova strains of "Eargliding" have a smooth, contemporary jazz feel. Other tracks of note include the driving, energetic "Upstate," the pleasantly lazy "Circles," and the delicious, '60s-styled "Pinky."

WORLD MUSIC

CHEB MAMI

Let Me Rai
PRODUCER: Hilton Rosenthal
Rhythm Safari 57142

The new Cheb on the block of Algeria's rai scene, Mami creates a somewhat Western-oriented strain of rai that still doesn't lose touch with its roots. Singing in his soulfully quavering Arabic-sounding voice and adorned by accompanying synth and guitar figures, Mami could provide many listeners with a fresh introduction to this increasingly popular world style. Standout tracks include the shifting keyboard soundscapes of "Douha Alia" and

"Maandi," the R&B-styled "Fatma," the reggae-inflected "Let Me Cry," and the ebullient themes of "Rah Eddani" and "Khalihoum."

COUNTRY

► MICHELLE WRIGHT

Now & Then
PRODUCERS: Steve Bogard, Rich Giles
Arista 18685

Paced by the hot single and video "Take It Like A Man," this album shows Wright to be the fine performer her champions have long insisted she is. Her vocals range from whispery to full-throated, and her subjects are as varied as the facets of love. Best songs: the title cut, "He Would Be Sixteen," "Don't Start With Me."

► LEE ROY PARNELL

Love Without Mercy
PRODUCERS: Scott Hendricks, Barry Beckett
Arista 18684

This album is a wonderful display of Parnell's rich, vibrant vocals and considerably less rock-oriented than his last one. Best cuts: "The Rock," "Road Scholar" (with Delbert McClinton), "Tender Moment."

THE BOYS FROM INDIANA

Touchin' Home
PRODUCERS: Aubrey Holt, Buddy Spicher
Rebel 1695

The Boys have long been one of the best traditional bluegrass bands on the circuit. And they still are, as evidenced here by a strong collection of original songs that sound like they've always been around.

BILLY HARDWICK JR.

Too Country
PRODUCERS: Larry Butler, Billy Hardwick Jr.
JRS 35804

Hardwick has a slightly Haggardesque sound that fits well with such hard-country efforts as the title cut, "The One Who Doesn't Live Here Anymore," "You Sure Got This Ol' Redneck Feelin' Blue."

CLINTON GREGORY

Freeborn Man
PRODUCER: Ray Pennington
Step One 0070

This is Gregory's best album yet. Strong material brightly presented. Best cuts: "Freeborn Man," "She Can't Believe My Eyes," and "I Wish It Was That Easy Going Home."

CLASSICAL

VIVALDI: VIOLIN CONCERTOS

Shlomo Mintz, Israel Chamber Orchestra, Mintz MusicMasters 67085

This two-CD set is only the initial entry in a cycle of imposing dimensions; most, if not all, of the baroque master's violin concertos are the project's goal. Only the most dedicated enthusiast would attempt to hear all 12 in this package at one sitting, but they are a wonderful resource, to be sampled frequently by anyone interested in the form and in superb fiddle playing. Superior sound.

DVORAK: PIANO CONCERTO

JANACEK: CONCERTINO; CAPRICCIO
Rudolf Firkušny, Czech Philharmonic Chamber Ensemble, Neumann
RCA Red Seal 60781

If Firkušny doesn't own this repertoire, he has, at least, an unbreakable lease. No other pianist comes to mind who projects it with equal authority and idiomatic understanding. The works themselves are somewhat off the central repertoire track, but the lyrical Dvorak and rhythmically quirky Janacek make for refreshing listening. These performances should enlarge their audience.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

New Line Lands 'Tenors' Companion Vid 64
CBS/Fox Teams Up With Drakkar Noir . . . 68
Roadrunner Scores With Sepultura Vid 68

Health-Awareness Vid A Robust Genre Gains Ground Among Major Suppliers

■ BY CHRIS MCGOWAN

LOS ANGELES—Two recently announced special-interest programs—Paramount Home Video's AIDS education tape featuring Magic Johnson and Arsenio Hall (Billboard, April 25) and Pacific Arts' "What Kids Want To Know About Sex And Growing Up"—are sparking increased mass-market interest in health-awareness tapes.

Some industry observers now contend that health-awareness tapes will be one of the major product trends in the special-interest business for the '90s, in much the same fashion that aerobics and exercise tapes were the driving programs for nontheatrical tapes during the '80s.

Paramount says it hopes to ship at least 1 million copies of "Playing It Safe: The Truth About HIV, AIDS And You" for late-summer release, while Pacific Arts is also targeting a wide, mainstream, mass-market audience for its \$14.95 cassette, arriving in stores May 27.

While health-awareness/self-help tapes are not new, their proponents to date have been predominantly smaller program suppliers feeding a direct-mail or specialty store pipeline.

Today, however, interest from major program suppliers has increased, as well as interest from major mainstream video retailers.

Vicky Mehring, video product manager for the West Sacramento, Calif.-based Tower Video chain, says, "There's definitely an increase in the amount of [health-awareness] titles available. Many more companies are looking into the special-interest self-help end of the business as a niche to enter or expand in. As more and more peo-

ple become aware those sorts of tapes are available, and the array of them, there certainly will be an increase in the amount bought by consumers."

Like others, Mehring points to the AIDS problem as one of the factors contributing to mainstream interest.

"I think tapes on sex education will certainly increase as the AIDS epidemic stays in the frontline of the news. Parents can watch them with their children. It's a good place to start a discussion. I know

'There is more of a demand for this kind of collectible product now'

we will back the Magic Johnson tape to the best of our ability."

THE AIDS FACTOR

Like others, also, Mehring says the heightened interest is not just in sex-education or awareness tapes but in myriad "wellness" related categories as well.

"We probably carry anywhere from 20 to 70 self-help tapes per store," she says, "not counting straight exercise titles. The various titles include self-image, losing weight, diet, drug education, and others. Yoga has continued to gain popularity as time goes on. I don't know if that's because the median age of the public has gotten older. Video hypnosis tapes for relaxation, stopping smoking, self-esteem, assertiveness, and other areas, are also taking greater hold and slowly becoming more popular."

Karen Rabinowicz, VP of mar-

keting for V.I.E.W. Video, says she thinks there are more self-help/self-improvement tapes becoming available at mainstream accompanied by a correlating increase in sales for the entire category.

"There is more interest and more availability," she says. "and video stores have become much more receptive. [Interest] is driven by the stores' consumers, who have an increased awareness for these tapes and are asking for these kind of programs. As more of these titles come out, it helps strengthen this segment of the industry."

V.I.E.W. has been releasing health-awareness tapes "since our inception in 1985," she adds. "We've been at the forefront. There is more demand for this kind of collectible product now."

Among V.I.E.W.'s product offerings are massage tapes, a two-part childbirth program, an "Exercise Can Beat Arthritis" program, and interactive parenting programs like "Infantastic Lullabies."

She observes that "prices [at \$19.98-\$29.98] have remained consistent. They are always sell-through prices and the value is there. They are collectible by nature. And there isn't a rush at the street date and then a diminished demand. Rather, demand increases over time. They are almost like reference books. These tapes can be

(Continued on page 64)

Exec To Oversee MCA's Music Video Sales Efforts

■ BY TRUDI MILLER

NEW YORK—MCA Music Entertainment Group in Los Angeles has named Steven Galloway VP of music video—longform.

The new position was created to organize and unify video product coming from the various MCA labels, says Galloway. "Everybody's been releasing home video—MCA, Geffen, GRP—so that's not new, but as these labels have come under one distribution pipe, it was decided that hiring somebody like myself



GALLOWAY

to glue the different labels and distribution entities together was necessary," he says.

Product will continue to be released on the various individual labels; no new label to handle all MCA-related titles will be created as a result of Galloway's appointment.

Galloway's plan is to emphasize the international market for longform video. "My philosophy with longforms is that in this day and age, with production costs rising, sell-through prices decreasing, and margins getting narrower, we need

to look to other countries," he says. "We will be developing programs that are as appealing to the customer in Europe and Japan as to the customer here."

"The way to do that is to talk to the retailers and to the fans and get as much feedback as you possibly can as to what they want," Galloway continues. "Do they want a compilation of clips, or is it more interesting to see a live show? It's really not a novel idea, it's just oftentimes overlooked. And now that MCA/Uni Distribution has recently sort of built up distribution systems in Europe and Japan, the time is right for us to now aggressively approach this market with some new perspectives."

Galloway adds that MCA will be looking at additional programming opportunities with outside partners. "We're going to be exploring co-production programming with cable operators such as HBO or Showtime, or maybe the BBC," he says.

Galloway has no plans to release non-music video at this time. "My concentration is to develop our own artists and our own catalog, and to produce programs that enhance our artists' music and career," he says.

"We already have MCA Home Video, which is a separate entity that does outside acquisitions. I'm

(Continued on page 64)

Rentrak Finds Partner For Intl. Expansion

NEW YORK—Rentrak Corp., the Portland, Ore.-based pay-per-transaction distributor, plans to expand into Europe and other international markets through a deal with the Japanese retailer Culture Convenience Club and cer-

tain other unidentified strategic partners.

CCC is already Rentrak's joint-venture partner in Rentrak Japan, an entity established in July 1990 to develop the PPT business in that market.

As part of the deal, CCC will be issued warrants to acquire up to 1.2 million shares in Rentrak at \$7 a share, if exercised by April 14, 1994. Unexercised shares, if any, could be purchased by CCC from April 15, 1994, to April 14, 1995, at \$10 a share.

Culture Convenience Club will also receive a 25% interest in the worldwide territories developed by Rentrak. In return, CCC is providing \$700,000 in seed capital to develop those territories; it will provide an additional \$1.3 million on Dec. 31, 1993.

Under the new deal, Rentrak has the option to buy out CCC's interest in Rentrak Japan under certain conditions. A Rentrak spokesman declined to identify the conditions under which Rentrak can exercise its option.

Rentrak Japan will also return to Rentrak the rights to develop the Australian and New Zealand

markets. Those markets had been covered by the original joint venture between Rentrak and CCC.

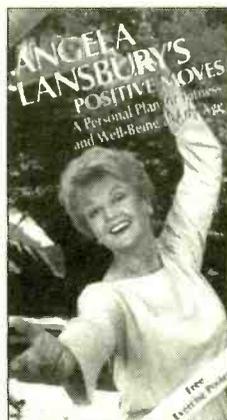
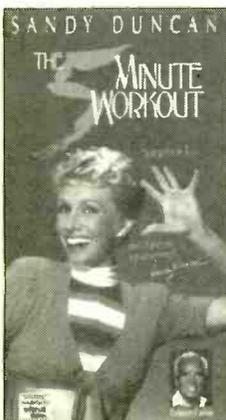
PAUL SWEETING



Rocking The 'House.' Columbia recording artist Karina, left, gets friendly with Kid of the rap act Kid 'N Play at a party held at New York's Danceteria to mark the May 6 release of New Line Home Video's "House Party 2."

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The special interest studio
 (800) 521-2666 • 5900 Wilshire Blvd.
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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release
			*** NO. 1 ***			
1	2	4	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991 R
2	1	5	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991 R
3	3	5	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991 R
4	5	4	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991 R
5	8	3	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991 R
6	4	5	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991 PG-13
7	10	2	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991 PG
8	7	2	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991 R
9	NEW ▶		101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961 G
10	35	2	RICOCHET	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991 R
11	6	15	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991 R
12	13	3	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991 R
13	12	2	BILLY BATHGATE	Touchstone Pictures Touchstone Home Video 1337	Dustin Hoffman Nicole Kidman	1991 R
14	16	3	RAMBLING ROSE	Live Home Video 69000	Laura Dern Diane Ladd	1991 R
15	17	3	PARADISE	Touchstone Pictures Touchstone Home Video 1258	Melanie Griffith Don Johnson	1991 PG-13
16	NEW ▶		NECESSARY ROUGHNESS	Paramount Pictures Paramount Home Video 32597	Scott Bakula	1991 R
17	9	10	REGARDING HENRY	Paramount Pictures Paramount Home Video 32403	Harrison Ford Annette Bening	1991 PG-13
18	11	25	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991 R
19	15	13	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991 R
20	19	7	BARTON FINK	FoxVideo 1905	John Turturro John Goodman	1991 R
21	21	4	FIEVEL GOES WEST	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991 G
22	20	20	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991 PG-13
23	18	9	DON'T TELL MOM THE BABYSITTER'S DEAD	HBO Video 90637	Christina Applegate Joanna Cassidy	1991 PG-13
24	14	10	THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991 PG
25	25	4	TWENTY-ONE	SVS/Triumph Columbia TriStar Home Video 91103	Patsy Kensit	1991 R
26	23	11	HOT SHOTS	FoxVideo 1930	Charlie Sheen Lloyd Bridges	1991 PG-13
27	NEW ▶		BLACK ROBE	Vidmark Entertainment 5543	Lothaire Bluteau Aden Young	1991 R
28	22	6	THE HITMAN	Cannon Video 32045	Chuck Norris	1991 R
29	31	5	BACKTRACK	Vestron Video 9952	Dennis Hopper Jodie Foster	1991 R
30	24	9	PURE LUCK	Universal City Studios MCA/Universal Home Video 81114	Martin Short Danny Glover	1991 PG
31	27	8	HARLEY DAVIDSON AND THE MARLBORO MAN	MGM/UA Home Video 902514	Mickey Rourke Don Johnson	1991 R
32	30	13	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991 R
33	33	3	LIVIN' LARGE	HBO Video 90676	Terrence T.C. Carson Lisa Arrindell	1991 R
34	32	10	DOUBLE IMPACT	Stone Group Home Video Columbia TriStar Home Video 59683-5	Jean-Claude van Damme	1991 R
35	26	7	DEFENSELESS	Live Home Video 61704	Barbara Hershey Sam Shepard	1991 R
36	37	8	BODY PARTS	Paramount Pictures Paramount Home Video 32518	Jeff Fahey	1991 R
37	34	5	CHILD'S PLAY 3	Universal City Studios MCA/Universal Home Video 81122	Justin Whalin Perrey Reeves	1991 R
38	36	7	DOGFIGHT	Warner Bros. Inc. Warner Home Video 12051	River Phoenix Lili Taylor	1991 R
39	29	11	MOBSTERS	Universal City Studios MCA/Universal Home Video 81129	Christian Slater Patrick Dempsey	1991 R
40	28	6	FREDDY'S DEAD: THE FINAL NIGHTMARE	New Line Home Video Columbia TriStar Home Video 75293	Robert Englund	1991 R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Supermarkets Focus More On Video Sales, Rentals

GROCERS GEAR UP: It's not just another add-on convenience anymore. Supermarket managements are getting a lot more serious about video.

That's the official word from Michael Sansolo, editor of Progressive Grocer. "More and more grocery video department managers are realizing they have to do a better job in video, that it's a nonperishable product that is still perishable," he says.

There's no contradiction here, because video is perishable in the

sense that "you need 30 copies of 'The Silence Of The Lambs' when it first comes out, and then may-

be only two later on," Sansolo says. Video is so important that Glenn Snyder, non-foods editor, regards the product as the hottest category he covers, Sansolo adds.

In Progressive Grocer's latest poll, one-third of all major grocery chains are in video rental and 47% are in sell-through. A whopping 83% carry blank videotape, notes Sansolo. "More stores are into video than have scanning checkout counters, than have service delis, than have salad bars," he says.

Equally upbeat about video in grocery stores is Steve Ziegler, president of Grocery Video Systems, in suburban Kansas City, Kan. But because he is not a grocer, but instead a turnkey department operator in 115 stores across seven states, Ziegler is critical at times. "Grocers have been preached at for so long that they need loss leaders to create traffic, that they can exist on 2%-5% net profit. We have research that shows video departments can generate better [net] profits than produce and equal meat, the two most profitable departments."

According to Ziegler, produce accounts for 6% of a supermarket's overall business and generates a 28% gross profit. Meat accounts for 20% of total business and generates a 23% gross profit. Video, while low in total business at 2.8%, soars to 84% in gross profit, according to Ziegler. "But you have to do it right, put in 6,000-7,000 pieces, and offer service and selection."

Ziegler believes that food markets have only scratched the surface of video's true potential. "Statistics show 50% of all grocery store customers rent video and yet only an average of just 10% of shoppers in stores with video are members of the video department," he says. "That's a large difference."

FIRE DRILL: Two Music Plus outlets in California took full advantage of an ideal promotion vehi-

cle for Disney's "101 Dalmatians." In San Pedro and Woodland Hills, Los Angeles Fire Department spokesman Joe Ortiz showed off a firetruck with real dalmatians and discussed safety. Children were invited to submit a coloring sheet for a free gift.

AT THE MEETING: Video Software Dealers Assn. chapters convening in May include both Arizona groups. Rick Karpel, director of regional chapters and government affairs, will speak at the

Westcourt in the Buttes, Tempe, May 12, and the following day in Tucson at Hotel Park.

Three of California's

chapters are meeting in May. The three gatherings are May 13, Holiday Inn, Emeryville (Northern California); May 18, Red Lion Hotel, San Diego; and May 20, Ramada Inn, Fresno (Central California).

Other May meetings: Connecticut Chapter, Radisson Hotel, Cromwell, Conn., May 7; Gulf Coast, Royal d'Iberville, Biloxi, Miss., May 8-10, the 6th Annual Spring Fling; New York/New Jersey, Radisson Hotel, Englewood, N.J., May 13; Virginia, Sheraton Inn, Virginia Beach, May 21; Michigan, Sheraton Oaks, Novi, Mich., May 26; Chicago, Quality Inn, Chicago, May 27; and Nevada, Gold N' Silver Restaurant, Reno, May 27.

CAMPAIGN TRAIL: There likely will be no woman candidate for a VSDA national board post this time around, according to one potential contender, Freddie Dove.

First flirting with the idea of running two years ago, she sounded people out at the leadership conference in San Diego. But Dove stepped back to promote VSDA's Video Expo in Indianapolis, where her Video Carnival store is located. "I was also involved in a car accident, a knee operation and all. I'm still involved in the insurance settlement," she says, noting her reasons for staying out of the current contest.

Like others with single stores and considering the sacrifices of going for the national board, Dove says she has dedicated a lot of energy to "being sure the store remains successful." To that end, she has developed a new approach to catalog.

"We tried the dollar day stuff, Monday, Tuesday, Wednesday. But everyone just rented one movie. So we have gone to four for \$5.99 on a two-day basis. Now if it's a catalog rental, they have to hand over \$6," she says. The rate on new releases remains \$3 and is one day, due back by 5 p.m. Adult is \$4.

STORE MONITOR

by Earl Paige

NEWSLINE

New Line Enters Special-Interest Arena With 'Three Tenors' Video

New Line Home Video has launched a special-interest division in the wake of its acquisition from Allied Vision of "The Three Tenors—The Impossible Dream." The title, a companion piece to PolyGram Video's highly successful longform music video "The Three Tenors," represents New Line's first exclusive acquisition of a special-interest program. The company picked up some special-interest product from Sultan Entertainment as part of its acquisition of the Nelson Entertainment library last year. In a statement, New Line president Stephen Einhorn says, "This acquisition marks the beginning of a new strategy for New Line to become a major player in the special-interest video arena." The one-hour program follows Jose Carreras, Placido Domingo, and Luciano Pavarotti from their first meeting in Rome to their final concert together in that city's Caracalla Stadium in July 1990. New Line's video product is distributed by Columbia TriStar Home Video.

'JFK' Vid To Include Rock The Vote Clip

Warner Home Video's "JFK" will carry a public service announcement encouraging voter registration, when it debuts in the rental market May 20. The 30-second spot, added to the front end of the movie, was produced by Rock The Vote, the entertainment industry movement to encourage voter registration. In keeping with the subject matter of the movie, the PSA will feature clips from various speeches delivered by John F. Kennedy.

Baker & Taylor Issued Restraining Order

A judge in the Superior Court of California in Riverside County issued a temporary restraining order April 16 against Baker & Taylor Video, prohibiting the distributor from soliciting members of the Independent Video Retailers Assn. or the American Video Assn. for 60 days. IVR Management Co., parent of the two video buying groups, asked for the order as part of its suit against Baker & Taylor, charging the distributor with breach of contract, and with attempting "to undermine and destroy" the buying groups, among other allegations (Billboard, April 25). The suit resulted from the souring of a distribution agreement between AVA and Baker & Taylor, which was inherited by IVRA after the two buying groups merged last year. A hearing date of May 13 has been set, at which time IVR Management will ask for a preliminary injunction against B&T. IVR Management is seeking compensatory damages of at least \$1 million, as well as unspecified punitive damages.

Kultur Vid Nabs 'Gala Performance Series'

Kultur Video, the West Long Branch, N.J.-based performing arts label, has acquired North American rights to the "Gala Performance Series" of opera titles produced by TRESin (Spain), in conjunction with Sandra Carter Productions and Quarter International. The first two releases in the series, slated for April, will be "Placido Domingo Zarzuela Royal Gala Concert" and "Placido Grandisimo." Each lists for \$24.95. Other titles in the series include "The Three Sopranos," "Domingo Live From Miami," and "Domingo And Rostropovich."

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Basic Instinct (TriStar)	6,653,950	1,823 3,650	4	70,005,019
2	White Men Can't Jump (Fox)	6,139,636	1,882 3,262	3	48,108,305
3	Beethoven (Universal)	5,929,085	1,929 3,080	2	23,730,695
4	Sleepwalkers (Columbia)	5,184,162	1,914 2,708	1	18,105,223
5	The Babe (Universal)	5,011,205	1,566 3,200	-	5,011,205
6	Deep Cover (New Line Cinema)	3,451,356	901 3,831	-	4,339,187
7	City of Joy (TriStar)	3,405,890	842 4,045	-	3,431,521
8	FernGully (20th Century Fox)	3,291,597	1,663 1,979	1	8,438,813
9	Wayne's World (Paramount)	3,142,707	1,565 2,008	9	102,764,504
10	Thunderheart (TriStar)	2,303,700	1,097 2,100	2	12,720,575

HEALTH-AWARENESS VID A ROBUST SPECIAL-INTEREST GENRE

(Continued from page 62)

sold through a variety of outlets."

RETAIL ROLE

Mainstream retailers are also helping to increase consumer consciousness in the health-awareness category by establishing community-service sections in all stores featuring free rentals.

Typical of the movement is the 92-store Music Plus chain in Southern California.

Terrel Frey, senior video buyer, says, "At the beginning of the year we started a community-service section in all stores. For example, the City of Long Beach, Calif., sent us tapes on water conservation, which we put into all our Long Beach stores. In that section, we have self-help and community-service tapes which we rent for free. It's really taken off and it's something we are proud of."

For the sell-through, self-help/health-awareness area, "We are constantly bringing in new tapes on yoga, massage, and other areas, and they sell well for us. Stress-management tapes do well. The Shirley MacLaine 'Inner Workout' tape did really well for us."

"There is a continual increase in these types of tapes and they have sold better as more and more consumers become aware they're even available. Now there are so many interesting tapes for sale. As consumers become more aware these tapes are available, they become collectors and self-improvers at home watching videos. I would guess we carry about 35 titles in the self-improvement area. There's even a tape called 'Street Smarts,' a motorcycle safety tape."

Steve Adams, founder and president of Santa Monica, Calif.-based Healing Arts Home Video, which markets such titles as "Massage For Health," "Yoga For Beginners," "Tai Chi For Health," and others in the same vein, says, "The evidence [of increased awareness and sales from mainstream dealers] is that our titles are in the top 10 in such chains as Waldenbooks and the Suncoast stores. They also do very well at Tower. And we're just now beginning to get into mass merchandisers like Target."

"A year ago sales were pretty good for this category but the retail commitments are increasing in terms of reordering and keeping product on the shelves," he says.

"Much of our success, historically, has been through mail-order," he continues. "And our product has been priced at \$29.98. The evolution to retail sell-through has come primarily in the last year when deal-

GALLOWAY VP MCA DIV.

(Continued from page 62)

sticking to the record rosters and the record catalogs."

Galloway comes to MCA with 10 years of experience in international programming under his belt. Prior to this appointment, he was division manager for Pioneer Artists. Before that, he was VP of programming at Radio Vision International.

ers realized there was interest and that these titles moved on shelves even at these price points. And we don't discount our product or have second-tier product."

DEMOGRAPHY IS DESTINY

One key reason why there is increased interest in health-awareness tapes, says Adams, is because the "demographic has aged. There has always been interest in healing arts or 'wellness' type titles that deal with the whole body. Over the course of the last 10 years there has been a tremendous proliferation of these types of titles in the book area. There are

hundreds of publishers and in the aggregate they sell in the millions of copies per year. Only recently has that translated to video.

"Also, the '80s was a period where the body was emphasized in terms of 'hard body' and lots of aerobics. That was mainstream and will probably continue to be an attractive area. It won't diminish. But as the demographic has aged, people want diversity now. People are looking for many different ways to be healthy and well. It's not at all unique for people to hit the gym one day and do a yoga tape at home the next. The video consumer wants more."

Billboard®

FOR WEEK ENDING MAY 2, 1992

Top Kid Video™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	NEW ▶		101 DALMATIONS Walt Disney Home Video 1263	1961	24.99
2	1	5	FIEVEL GOES WEST Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95
3	3	51	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
4	4	5	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991	19.98
5	2	23	FANTASIA Walt Disney Home Video 1132	1940	24.99
6	6	31	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
7	5	203	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
8	8	344	DUMBO◆ Walt Disney Home Video 24	1941	24.99
9	15	125	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
10	7	192	ROBIN HOOD◆ Walt Disney Home Video 228	1973	29.95
11	12	83	PETER PAN Walt Disney Home Video 960	1953	24.99
12	9	289	ALICE IN WONDERLAND◆ Walt Disney Home Video 36	1951	24.99
13	10	101	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
14	14	133	BAMBI Walt Disney Home Video 942	1942	26.99
15	NEW ▶		TEX AVERY'S SCREWBALL CARTOONS 4 MGM/UA Home Video 202494	1992	12.95
16	11	188	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
17	NEW ▶		DANCE! WORKOUT WITH BARBIE Buena Vista Home Video 1361	1991	19.99
18	NEW ▶		GEORGE OF THE JUNGLE: GULLIBLE TRAVELS FoxVideo (CBS/Fox) 3253	1992	9.98
19	NEW ▶		GEORGE OF THE JUNGLE: THE WORLD ACCORDING TO GEORGE FoxVideo (CBS/Fox) 3250	1992	9.98
20	19	85	ALL DOGS GO TO HEAVEN ◊ MGM/UA Home Video M301868	1989	24.98
21	NEW ▶		GEORGE OF THE JUNGLE: JUNGLE MUTANTS FoxVideo (CBS/Fox) 3251	1992	9.98
22	17	15	SEBASTIAN'S CARIBBEAN JAMBOREE Walt Disney Home Video 1255	1991	12.99
23	NEW ▶		GEORGE OF THE JUNGLE: THERE'S NO PLACE LIKE JUNGLE FoxVideo (CBS/Fox) 3252	1992	9.98
24	24	3	TOM & JERRY ON PARADE MGM/UA Home Video 202493	1992	12.95
25	18	3	DROOPY AND COMPANY MGM/UA Home Video 202495	1992	12.95

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

'Business' Booms; 'Bonds' Grips; 'Dark' Enlightens

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "Company Business" (1992), MGM/UA Home Video, prebooks 5/7.

A riveting new-age thriller starring Gene Hackman as a CIA agent escorting Mikhail Baryshnikov to a spy swap in Berlin. Of course they're both double-crossed, escape, and end up buddies working together to unfurl the dastardly mystery that spells their doom. Directed with amazing momentum by Nicholas Meyer, this film proves that the end of the cold war doesn't have to spell the end of political thrillers. This one's hot. Rent it with "Midnight Run."



by Michael Dare

• "Common Bonds" (1991), Academy Entertainment, prebooks 5/7, available 5/28.

In a radical new approach to prison reform, a hardened criminal (Michael Ironside) is sent to a hospital to care for a severely disabled patient (Brad Dourif). As long as the film focuses on their relationship, it's a fascinating piece of work. Both Ironside and Dourif are totally convincing, giving the film remarkable depth and soul. Unfortunately, it degenerates into a routine thriller when a mad inmate vows vengeance against them both. But till then, this is a powerful film about rehabilitation and compassion. Rent it with "One Flew Over The Cuckoo's Nest."

• "Society" (1992), Republic Pictures Home Video, prebooks 5/20.

He's a teenager with a problem. The world around him is not quite right, but he refuses to believe that he's just hallucinating, even though there's no evidence at all that his visions are real. For one hour, we get to watch him puzzle it out, while secretly thinking, Get on with it. Then there's the climax, a rip-roaring gross-out, a gigantic fleshy display of monstrous special effects that seems determined to make you barf. Rent this with "Cannibal Women In The Avocado Jungle Of Death."

• "Talkin' Dirty After Dark" (1992), New Line Home Video, prebooks Thursday (30).

The most enjoyable thing about this tape is the cavalcade of black late-night comedians who are paraded across the stage at Dukie's, the comedy club where much of this takes place. Some are sexist and lame, but many are very funny. The least enjoyable thing about this tape
(Continued on page 68)

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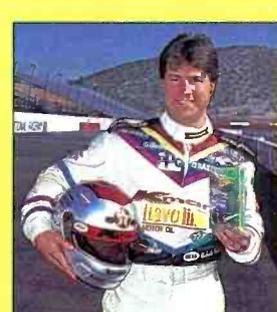


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The Great Mouse Detective
Is Your Next Great
Summer Video Hit!

- Now Available For The First Time On Video – Right On The Heels Of Its Theatrical Run!
- \$34 Million* Initial Theatrical Gross Exceeds The Highly Successful Box-Office Performance Of *The Rescuers Down Under!* (\$29 Million)

The Great Mouse Detective captures all the colorful action, spellbinding mystery and wonderful music that over 20 million[†] loyal Disney households have come to expect from a Disney animated classic! This exciting fun-filled adventure pits legendary mouse super sleuth, Basil, against Professor Ratigan, the world's greatest criminal mind. With the help of Dawson and a sweet little mouse named Olivia, Basil must outwit the ruthless rodent to save all of mousedom!

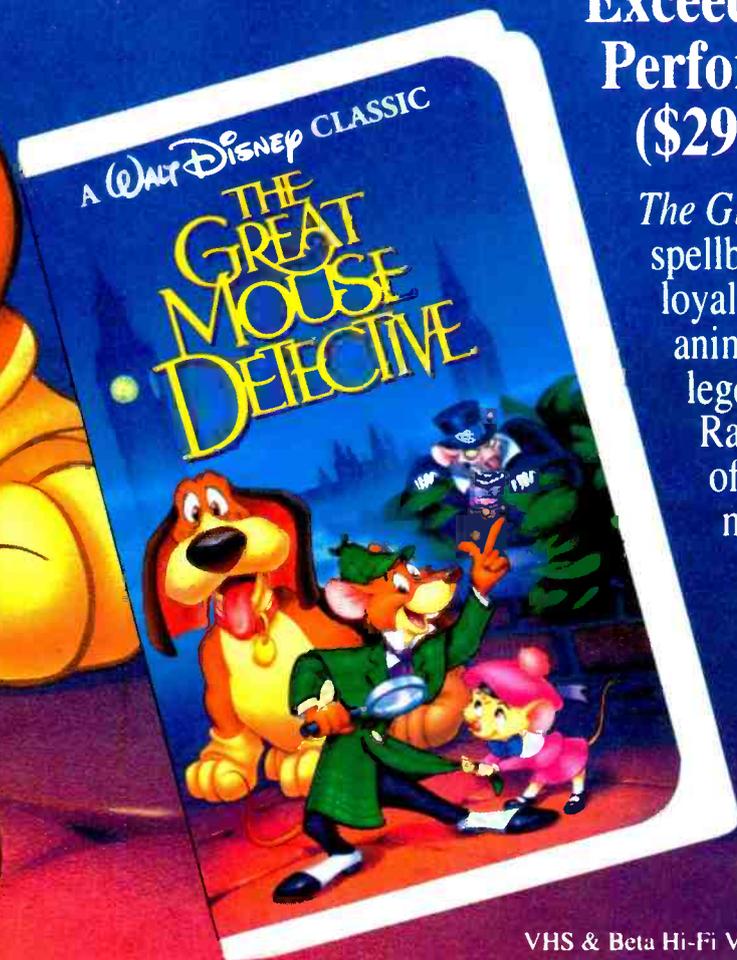
“TWO THUMBS UP!”

– Siskel & Ebert

“IT'S MAGIC!”

– Joel Siegel, ABC-TV

Prebook: June 16 Will Call: July 14 NAAD: July 17



\$24.99
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Retail Price

VHS & Beta Hi-Fi Videocassette / Digitally Mastered / Stereo / Dolby Surround
Running Time: 74 Minutes / Color / Stock #1360 Walt Disney Home Video distributed by Buena Vista
Home Video, Burbank, CA 91521. Printed in U.S.A.

* Adjusted for inflation. † Independent study. © The Walt Disney Company.



Produced In Association With SILVER SCREEN PARTNERS II
Music by Henry Mancini

WALT DISNEY
HOME VIDEO

CBS/Fox In Fragrant Promo Sports Vids Gift With Purchase

NEW YORK—CBS/Fox Video and Drakkar Noir have teamed up for a promotion built around the video label's upcoming sports titles "The Thrill Of Victory" and "The Agony Of Defeat."

The two titles, produced under license from ABC Sports, and featuring footage culled from the long-running TV show "Wide World Of Sports," will be offered during a Father's Day promotion as a gift-with-purchase of \$28.50 worth of Drakkar Noir men's fragrance.

The titles will be released to conventional retail outlets May 28, with a suggested list of \$14.98 each.

Kevin Conroy, marketing director of sports and music for CBS/Fox, says the promotion will allow CBS/Fox to exploit Drakkar Noir's marketing muscle in a distribution channel that is normally not open to video labels. Tapes will be available at Drakkar's retail locations, mostly

upscale department stores, for immediate fulfillment of the offer.

"This allows us to work together to create awareness for both products, but also, their distribution channel does not conflict with ours," Conroy says. "This is a new retail category for us, a new distribution channel. But we're basically coming at the same target audience, just from a slightly different direction."

Conroy says the promotion is targeted for Father's Day, June 21, "but Drakkar will continue with it so long as it's successful for them."

The promotion is self-liquidating, meaning Drakkar has purchased an agreed-upon number of tapes from CBS/Fox.

Drakkar Noir will be identified as a sponsor of the tapes on the packaging. The tapes themselves will carry a 30-second commercial for the fragrance.

PAUL SWEETING

Roadrunner Miles Ahead With Sepultura Vid

■ BY PAUL VERNA

NEW YORK—While the industry may still be awaiting a verdict on the viability of longform music videos in the retail marketplace, one independent label is making inroads marketing a program by an up-and-coming thrash-metal band from Brazil called Sepultura.

The video is called "Sepultura: Under Siege (Live In Barcelona)," on Roadrunner Video. The 54-minute program shows the band tearing up the stage in Spain with some of its signature tunes: "Arise," "Dead Embryonic Cells," and "Orgasmatron." Interspersed between the live cuts are interview segments that shed some light on the band's remarkable history, rising from its status as a hometown favorite to attaining a worldwide cult following that is beginning to translate into record and video sales.

While the format of the Sepul-

tura video is not unusual, it is one of the few indie releases to have made a mark on Billboard's Top Music Videos sales chart, and one of the few programs by an act that does not have a presence on one of Billboard's music charts.

The video peaked at No. 13 on the music video chart the week ending April 11.

"The ratio of video to album sales is probably higher than with other artists"

According to Jonas Nachsin, marketing director for Roadrunner Records, the success of "Under Siege" is a function of the quality of the product itself.

"We started out with making sure we definitely had a quality piece of product to offer the consumer," he says. "Instead of stringing together videoclips we used a live concert shot in Barcelona mixed in with interviews by band members, plus a video of a song not available on MTV. It's a very attractive package, with a picture booklet inside."

Nachsin adds that Sepultura caters to a fan base that collects all sorts of ancillary merchandise related to the band, from T-shirts to

buttons to videos. "The word was spread that this was something entirely unique and unbelievable, and the average Sepultura fan is going to want to have everything that the band puts out," he says.

The current Sepultura album, "Arise," has sold approximately 500,000 copies worldwide, with about 200,000 of those in the U.S., according to Nachsin. He notes that the video has sold some 40,000 units, half in the States and half abroad.

"The ratio of video to album sales is probably higher than with a lot of other artists," he says. A big reason for this, according to Nachsin, is that Roadrunner succeeded in persuading video buyers at the big chains—most of whom were unfamiliar with the band—that "Arise" was a hot item that would probably generate hefty video sales.

"Musicland and Trans World came in with heavy orders from the beginning, having complete confidence in the project, and they have sold an incredible number of videos," says Nachsin, adding that the key to obtaining large orders from big retail accounts was "getting the [music and video] buyers at each chain to talk to one another."

Nachsin points out that "Under Siege," aside from being a coup for the band and for Roadrunner, has been the biggest music video title distributed by Relativity Entertainment Distribution.

Billboard.

FOR WEEK ENDING MAY 2, 1992

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	2	25	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
2	1	25	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98
3	11	18	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
4	3	61	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
5	RE-ENTRY		CHAMPIONS FOREVER ♦ J2 Communications J2-0047	19.95
6	12	3	1992 WINTER OLYMPIC FIGURE SKATING FoxVideo (CBS/Fox) 5554	19.98
7	10	130	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
8	5	264	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ♦ VidAmerica VA 39	19.98
9	4	9	NFC 1991 VIDEO YEARBOOK FoxVideo (Media) M102833	19.98
10	7	48	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95
11	8	5	SPORTS BLOOPER AWARDS 2 ESPN Home Video	9.95
12	6	17	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98
13	18	18	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98
14	9	7	AFC 1991 VIDEO YEARBOOK FoxVideo (Media) M102834	19.98
15	13	3	ONE SHINING MOMENT FoxVideo (CBS/Fox) 5551	9.98
16	15	15	ATLANTA BRAVES: MIRACLE SEASON Turner Home Entertainment 3068	19.98
17	NEW▶		BASEBALL CLASSICS VOLUME 1 BMG Home Video 60045	14.98
18	RE-ENTRY		THE DODGERS: A TEAM FOR ALL TIME J2 Communications J2-0072	14.95
19	19	11	LARRY BIRD: WINNING BASKETBALL FoxVideo (CBS/Fox) 3379	9.98
20	NEW▶		1992 WINTER OLYMPICS HIGHLIGHTS FoxVideo (CBS/Fox) 5553	19.98
Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	1	17	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
2	2	23	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
3	3	87	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
4	5	277	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
5	4	13	BUNS OF STEEL 3: BUNS AND MORE The Maier Group 131	9.95
6	8	53	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
7	6	7	CORY EVERSON'S STEP N' TIME KVC Entertainment 60005	19.95
8	10	172	KATHY SMITH'S FAT-BURNING WORKOUT ♦ FoxVideo (Media) FH1059	19.98
9	NEW▶		ABS OF STEEL 2 The Maier Group	9.99
10	NEW▶		ABS OF STEEL The Maier Group	9.99
11	17	28	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
12	11	25	QUICK CALLANETICS-HIPS AND BEHIND MCA/Universal Home Video 81063	14.95
13	20	5	DENISE AUSTIN'S STEP WORKOUT Parade Video 81	19.98
14	9	166	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
15	7	131	BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95
16	12	27	KATHY SMITH'S INSTANT WORKOUT FoxVideo M032835	19.98
17	13	29	QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062	14.95
18	19	7	BODY BY JAKE: BETTER BACK WORKOUT Hemdale Home Video 7036	14.95
19	15	28	CORY EVERSON'S STEP TRAINING VIDEO KVC Entertainment 877956-27-9	19.95
20	18	3	THE CLUB MED WORKOUT Hemdale Home Video 7057	14.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

2ND FEATURES

(Continued from page 65)

is the plot, which concerns one comedian's hair-brained attempts to get laid and appear on the stage, not necessarily in that order. The fact that everyone acts like a vaudeville comic whether on or off stage doesn't help either. Rent it with "Richard Pryor Live On The Sunset Strip."

• "Sunset Strip" (1991), PM Entertainment, prebooks Wednesday (29).

This is about women who take their stripping very seriously. They go to dance classes taught by aging ballerinas, they engage in fiery competitiveness, and they're all doing it just to get their man. This is one film about strippers in which, at the very least, women are *not* brutally stabbed after leaving the stage. I guess one can be grateful for small favors. Rent it with "Flashdance."

• "Termini Station" (1991), Monarch Home Video, prebooks 5/4.

Those longing to spend time with some unhappy people might want to check out this grating exercise in angst. Family members who hate each other overact till their eyes bug out as we learn about their terrible past. This was Colleen Dewhurst's last film, which only goes to show. Rent it with "Scenes From A Marriage."

• DOUBLE BILL OF THE WEEK
• "Lies Of The Twins" (1991), MCA Universal, available 5/6, and "The Indian Runner" (1992),

MGM/UA Home Video, prebooks 5/14.

The good brother. The bad brother. When will it ever end. In "Lies Of The Twins," Isabella Rosellini plays a fashion model who falls in love with Aidan Quinn as her therapist. Little does she know he has an *evil brother*, his twin, who is dead set on destroying his brother's life. This one's a straightforward romantic thriller, where we get to spend 90 minutes trying to figure out which twin Quinn is playing at the moment. Based upon the song "Highway Patrolman" by Bruce Springsteen, "The Indian Runner" is about a good responsible cop with a wife and kids who has an *evil brother* who drinks and gets violent and humiliates women and irresponsibly goes to jail every once in a while. This one's basically a character study that shouldn't be interesting at all except for a fantastic score and the brilliant cinematic style of first-time writer/director Sean Penn. His cast is magnificent, especially the brothers played by David Morse and Viggo Mortensen. And you have to admire the surprising casting of Charles Bronson as their tender, aging father. The sad thing about "The Indian Runner" is that Penn's emergence as a serious filmmaker may mark the end of his noteworthy acting career. If you can't find "Lies Of The Twins," rent this with "Falcon And The Snowman."

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★								
1	10	2	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
2	1	5	FIEVEL GOES WEST	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
3	2	25	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
4	3	51	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
5	4	8	OSCAR'S GREATEST MOMENTS	Columbia TriStar Home Video 50973	Karl Malden	1992	NR	19.95
6	5	9	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
7	6	20	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
8	12	5	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
9	7	11	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
10	8	5	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
11	19	9	QUEEN: WE WILL ROCK YOU	MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	1992	NR	14.98
12	13	24	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
13	9	24	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
14	14	6	SPORTS ILLUSTRATED-THE OFFICIAL SWIMSUIT VIDEO	HBO Video 90740	Kathy Ireland Naomi Campbell	1992	NR	19.98
15	22	3	MOTLEY CRUE: DECADE OF DECADENCE '81-'91	Elektra Entertainment 40129	Motley Crue	1992	NR	19.98
16	18	81	RICHARD SIMMONS: SWEATIN' TO THE OLDIES	Warner Home Video 616	Richard Simmons	1990	NR	19.98
17	16	94	AN AMERICAN TAIL	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
18	15	9	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
19	17	24	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
20	NEW		FRANKENWEENIE	Walt Disney Home Video	Barret Oliver	1984	PG	14.99
21	24	5	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	19.98
22	20	10	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
23	11	6	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
24	25	24	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
25	NEW		ED SULLIVAN: THE GREATEST ENTERTAINERS	Buena Vista Home Video	Various Artists	1992	NR	19.99
26	NEW		ED SULLIVAN: UNFORGETTABLE PERFORMANCES	Buena Vista Home Video	Various Artists	1992	NR	19.99
27	23	23	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
28	26	31	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
29	27	4	BUNS OF STEEL	The Maier Group	Greg Kinnear	1989	NR	14.95
30	21	81	THREE TENORS IN CONCERT	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
31	29	17	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
32	28	34	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 12881	Michael Douglas Glenn Close	1987	R	29.95
33	RE-ENTRY		THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	G	29.95
34	30	35	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
35	32	11	HERE COMES PETER COTTONTAIL	Family Home Entertainment 27321	Animated	1971	NR	14.95
36	31	68	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
37	NEW		MICHAEL BOLTON: SOUL AND PASSION	SMV Enterprises 19V-49122	Michael Bolton	1992	NR	19.98
38	40	20	PLAYBOY: WET & WILD III	Playboy Home Video Uni Dist. Corp. 90625	Various Artists	1991	NR	19.98
39	37	14	PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0703	Various Artists	1991	NR	29.95
40	NEW		PLAYBOY SECRETS OF EUROMASSAGE	Playboy Home Video Uni Dist. Corp. PBV0342	Various Artists	1992	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Home Video

VIDEO PEOPLE

New Line Home Video in Los Angeles announces the following staff changes: **Patti Bodner** is promoted to director of marketing from her previous position as senior marketing manager; **Sarah Olson**, a former account executive at Seigner Advertising, is named manager of marketing; **Michele Bell** is promoted to assistant marketing manager from marketing coordinator; and **Stephanie Sigel**, formerly marketing assistant, becomes marketing coordinator.

Timothy Gunn is named director of National Video Resources, a project of the Rockefeller Foundation. He was director of product marketing at WNET/Thirteen, New York's public TV station.



GUNN

PolyGram Video makes the following appointments: **William Sondheim** is promoted to VP of sales and marketing from VP of sales; **Tim Pearson** is appointed to the new position of VP of sports and fitness from his previous job as director of marketing for NFL Films; **Wanda Rachel Glinert** has been promoted to senior director of communications from her previous position as director of marketing; **Paul Freehauf**, formerly product manager, is moved up to director of pop music; and **Allan Golden**, formerly North-east territory sales manager, is named director of sales.

Terry Colona, formerly advertising manager, has been promoted to senior marketing manager at Columbia TriStar Home Video, Los Angeles. Other promotions there: **Amanda Karr** is elevated to the post of assistant advertising manager; **Chuck Fillettaz** is appointed to assistant manager of video production; and **Stefani Canin** is appointed administrator of marketing services.

Mark A. Harrad is named director of corporate relations for Viacom International Inc. He was worldwide director of communications for the Motion Picture Assn. of America.

Buena Vista Home Video International announces the following promotions: **Tino Cennamo** is promoted from managing director of Buena Vista Home Video Italy to president/managing director; **Phil Jackson**, a four-year veteran of Buena Vista, is promoted to VP/managing director, U.K.; and at Benevista, the company's Benelux subsidiary, **Rob Jongmans** is promoted from managing director to VP/managing director.

Artec Distributing in Shelburne, Vt., names **Ed Neuert** marketing manager; he has held various positions in the entertainment and consumer products industries. Artec also announces the following promotions: field sales reps for the Northeast and the mid-Atlantic **Dan Beaton** and **Norm Burrington**, respectively, to district sales directors for those regions; **Mike Maher** from telemarketing sales to sales supervisor; and in the company's Harrisburg, Pa., hub, **Scott Morse** from operations manager to distribution center manager and **Roberta Stanley** from warehouse supervisor to operations manager.

James F. Griffiths is named executive VP, pay television and international home video, for Twentieth Century Fox. Griffiths, who had been executive VP of corporate operations, will manage all FoxVideo operations outside the U.S. and Canada. Also, FoxVideo International president **Ele Juarez** will return to Spain to oversee all of Twentieth Century Fox's theatrical and video operations in that country. He came to the U.S. in 1990 to serve as president of international video operations when CBS/Fox Home Video became FoxVideo and moved to the West Coast.

MCA/Universal Home Video makes the following appointments: **Doranne Jung** is promoted to director of marketing, original programming, and **Vincent DiGiulio** joins as director of marketing for rental product. They were, respectively, product manager of original programming and director of marketing of J2 Communications/National Lampoon.

Sue Cunningham, formerly director of sales for home video, has been promoted to VP of sales for home video at Imperial Entertainment Corp., Los Angeles.

Michael Mathewson is named to the newly created post of national accounts manager for Best Film & Video Corp., headquartered in Great Neck, N.Y. He had been Midwest regional sales manager since joining Best in March 1990.

Celebrity Home Entertainment, Los Angeles, has restructured its staff as **Keith Wood**, most recently with Fries Home Video, has joined the staff as VP of finance, while **Linda L. Chan**, formerly director of special markets, has been promoted to executive director of sales.

Gemini Industries names **Charles P. Trausch** national sales manager of the video and audiotape division. He was previously VP of sales and marketing at Swire Magnetics Co.

Pro Audio

Digital Audio Transmission Received Much Attention At NAB

■ BY TONY ROLAND

LAS VEGAS—The National Assn. of Broadcasters Convention and Broadcast Engineering Conference, held April 12-16 in the recently renovated and enlarged Las Vegas Convention Center, set new records for number of exhibitors and exhibition space (more than 465,000 square feet).

Attendance was up by 3% over 1991's show, with more than 52,700 registrants, and international attendance, which skyrocketed 40% last year, increased another 20% this year.

The improved venue seemed to make the convention's often-used Las Vegas site more satisfying to exhibitors and attendees. For the first time, audio exhibits were arranged in their own separate hall, a move welcomed by most manufacturers represented there.

DIGITAL RADIO GETS CLOSER

Unlike last year's convention, where the European Eureka 147/DAB format was highlighted, progress on American "in-band" digital radio systems was emphasized at NAB '92. Two American proponents, USA Digital and Strother Communications/LinCom Corp., presented working closed-circuit demonstrations of their formats, both of which

would use the existing broadcast spectrum for new digital radio services (as opposed to "out-of-band" formats like Eureka 147, which would require new spectrum allocations).

Attendees seemed particularly impressed with USA Digital's success at encrypting a new digital audio carrier into an operating FM channel, without audible interference to either signal. USA Digital also reported progress on a similar compatible encoding scheme for AM radio channels, although it was not yet ready for demonstration.

Strother/LinCom showed a digital radio system that uses "first adjacent" FM channels, which are the currently unassigned frequencies immediately alongside today's FM channels.

Meanwhile, movement toward digital radio standards was also noted. Of the eight digital radio broadcast formats put forth at 1991's NAB convention, only four appeared in any form at this year's show.

A timetable for standardization of a U.S. digital radio system was announced by the Digital Audio Radio subcommittee of the Electronics Industries Assn. and its Consumer Electronics Group. It calls for proponent hardware to be presented to EIA/CEG by April 1993, with a

standards decision to be made later that year. All U.S. digital radio proponents present at NAB '92 expressed their intention to participate in the EIA/CEG standards process.

The status of digital audio services for wired and wireless cable delivery was also reviewed in the technical sessions, including an S-band (2500MHz) wireless cable system now operating in Mexico. Progress in digital audio bit-rate reduction ("data

compression") technology and standards-setting was also reported.

A frequently recurring and controversial theme at the show involved the apparent trend toward nonuniformity in worldwide digital radio systems of the future. The variety in the systems involves both formats and frequency spectrum to be used.

Even among U.S. proposals, there is still considerable dispute. According to Donald Messer of VOA, "In-

band systems may provide only marginal improvement," but Paul Donohue of USA Digital counters, "Until we exhaust the possibilities offered by current spectrum availability—which we haven't yet—we shouldn't be talking about using any new spectrum."

Ron Strother of Strother/LinCom agrees with Donohue. "It's been shown that an out-of-band system can work immediately, but we owe it to our broadcast system to try to develop these [in-band] technologies," he says.

POINT-TO-POINT DIGITAL

Digital audio transmission also appeared in more-point-to-point applications. Dolby Labs and TFT both showed new wireless digital studio-to-transmitter links (STLs), while BEC Technologies and Lester Laboratories each showed digital "snake" systems.

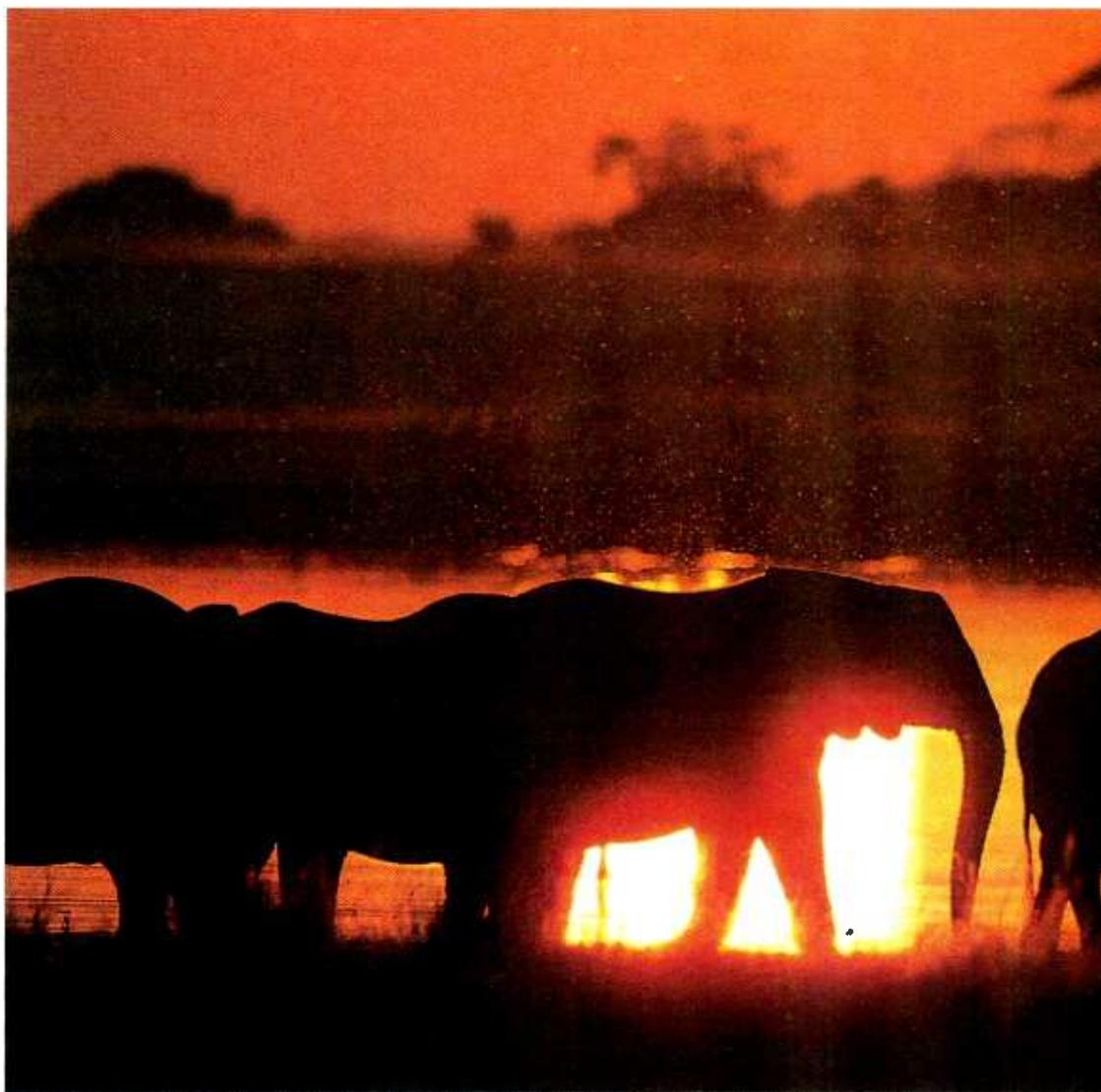
Also at the Dolby booth was EDN (Entertainment Digital Network), demonstrating a private switched T-1 interconnection of six U.S. studios with the Las Vegas Convention Center. At the flip of a switch, a listener could hear stereo digital audio coming from Lucasfilm's Skywalker Ranch in Nicasio, Calif., Skywalker South in

(Continued on page 72)



Triloka At Studio 56. Triloka Records artist Jai Uttal is at Studio 56 working on his second release for the label, due out in late summer. Pictured, from left, are Triloka president Mitchell Markus, guest performer Peter Apfelbaum of the Hieroglyphic Ensemble, Uttal, engineer/production consultant Roger Nichols, and Studio 56 owner Paul Schwartz.

**SURE IT'S IMPRESSIVE
DISCOVERING
HOW ALL THREE STUDIOS
HAVE BEEN WIRED
WITH OVER 75 KM
OF VAN DEN HUL
SILVER WIRES.**



Jay Messina Engineers An Imposing Career, In Unassuming Manner

BY SUSAN NUNZIATA

NEW YORK—Quiet and attentive behind the console, engineer Jay Messina clearly loves his career.

An unassuming industry vet who has worked with hundreds of rock and jazz artists, Messina has a far-reaching discography that includes projects with Aerosmith, Kiss, Jimmy Cliff, Cheap Trick, Patti Smith, Rick Derriker, Lou Reed, Steve Gadd, Nancy Wilson, and Wayne Shorter.

Recently, Messina was in Emerald Sound in Nashville engineering an upcoming Alabama album and at Clinton Recording here working with jazz artist Kimiko Itoh.

Messina's style is one of understated confidence and good humor. "I don't think it's the engineer's place to make any suggestions about an artist's music, because then the engineer's not tuned in to what he's supposed to be doing, which is making the musicians or the artist comfortable, and getting the sound as good as it can be," he says.

Messina got his start as an engineer in musician Don Elliot's New York studio for \$25 a week in the mid-'60s. After working with Elliot for about a year and a half, doing all sorts of jobs from setting up and engineering sessions to painting the facility, Messina moved on to New York's now-defunct A&R Recording as a record cutter. While at A&R, Messina would invite musician friends of his, among them Mike Mainieri, Michael Brecker, and Warren Bernhardt, to come in and try out their arrangements while Messina perfected his engineering.

Eventually, producer Phil Ramone caught on to those tapes and Messina began getting more recording work.

He stayed with A&R for five years before moving on to The Record Plant in New York in 1971. Messina left The Record Plant in 1982, after serving as the facility's chief engineer for eight years, and embarked on his successful independent career. (The Record Plant, here, closed in 1989, and was reopened in 1990 as 321 Studios. That studio shut its doors earlier this year.)

Unlike many engineers, who begin their careers as assistants, Messina was the sole engineer at Elliot's studio. "I got to do a lot of things just



New York-based engineer Jay Messina has worked with a range of rock and jazz acts during a career that has spanned more than two decades.

from experimenting," says Messina. "I never really watched a group of engineers working and picked up on little pieces from other engineers. So in that way, my own style is maybe a little different."

One of the recording techniques Messina considers his trademark is his use of a UREI 1176 limiter on drums. "I'll get a mix of the drums and send it to one 1176 and then put that on a separate track," he says. "That's a thing that's been kind of a trademark that I guess has been

passed on to a lot of assistants and engineers I've worked with."

Messina tries to be sparing with his use of effects. "The hardest thing to do is not do anything, but that's what's called for in a lot of cases," he says. Messina prefers to use room acoustics rather than effects boxes to achieve certain sounds. "If you could find a unique space or a unique hallway that's not going to be in any of the programs on the outboard gear, that's preferable," he says.

Messina avails himself of outboard gear only after he has done everything possible to get the sound right in the room. "I try to pick the right microphone, pick the right room, and get the sound happening that way, to get it as good as I can get it, rather than trying to save it by adding some processor. If it could be enhanced by some other kind of special effects, a delay or something that can't be gotten acoustically, then I'll rely on the outboard gear."

Messina has seen a number of major changes in audio technology in the course of his career. "The biggest change has been the sequence scene," he says. "You just don't get a horn section to sound the same unless you get six guys out there playing. It doesn't have the soul or the

feeling or the sound."

Messina feels the use of sequencers and synthesizers results in a sterile sound. "That's the part that takes away from the extra kind of special magic that happens," says Messina. "Lots of times things will happen just from mistakes. A musician or engineer might be doing something and, because of some accident, come up with some special sound. That wouldn't have happened with these machines, because it sounds perfect every time. That's the biggest thing, and it's kind of a big disappointment for me."

Messina is comfortable with digital tape, although he feels it has "a little ways to go as far as it sounding like what we're used to on analog recorders."

Eventually, however, Messina envisions a tapeless future for audio, requiring adjustments in technique that will take some time for engineers to make. For his own future, Messina plans to continue engineering and occasionally producing projects as an independent, although he is open to such undertakings as putting together and running a studio. "I just kind of keep my eyes open," he says. "I still enjoy what I'm doing. I'm still having fun with music. It's all fun in moderation."

**BUT MORE IMPRESSIVE THAN
DISCOVERING
THE LOCAL WATERING HOLE?**

WATER, LIKE A FLOWING HIGHWAY, MOVES SMOOTHLY BENEATH YOUR FEET. YOU TAKE YOUR TIME ON THE FOOT-BRIDGE. IT'S HOT TODAY, BUT THAT'S AFRICA. AROUND YOU THE VEGETATION PLAYS HOST TO BIRDS WITH VAGUELY FAMILIAR MELODIES. THE PATH, LEADING FROM YOUR THATCHED VILLA, HAS LED YOU TO THREE BUILDINGS. THREE OVERSIZED RHINOS AT A WATERING HOLE, YOU MUSE. TALKING OF WHICH, WONDER WHICH ONE YOU'LL BE VISITING TONIGHT? BOP RECORDING STUDIOS. WHAT'S MUSIC WITHOUT SOUL.



STUDIO THREE 4200045 @PHOTO: PETER JOHNSON

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 25, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
TITLE Artist/ Producer (Label)	JUMP Kriss Kross/ J.Dupri (Ruffhouse/COL.)	DON'T BE AFRAID Aaron Hall/ H.Shocklee, G.G.Wiz (Soul/MCA)	THERE AIN'T NOTHIN' WRONG WITH THE RADIO Aaron Tippin/ E.Gordy Jr. (RCA)	HIGH The Cure/ David M.Allen & The Cure (Fiction)	ONE U2/ D.Lanois B.Eno (Island)
RECORDING STUDIO(S) Engineer(s)	KALA/STUDIO 4 (Atlanta/ Philadelphia) Joe Nicolo	UNIQUE (New York)	EMERALD (Nashville) Bob Bullock	THE MANOR (Shipton-On- Cherwel, ENGLAND)	HANSA TON/ MOBILE STUDIO Berlin,GERMANY Dublin,IRELAND Flood
RECORDING CONSOLE(S)	Trident 65 Series/ Neve 8048	SSL 4000 E Series G Computer	SSL 4064 E Series	Studer A-800	Custom Neve
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-800 Mark III	Mitsubishi X-850	Studer A-800	Otari MTR-90
STUDIO MONITOR(S)	UREI 813	Westlake	Kinoshita/Hidley TAD	Custom Westlake	Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	STUDIO 4 (Philadelphia) Joe Nicolo	UNIQUE (New York) Paul Logus	MASTERFONICS (Nashville) John Guess	OLYMPIC (London, ENGLAND) Mark Saunders	MOBILE STUDIO (Dublin,IRELAND) Flood
CONSOLE(S)	SSL 4000 E Series G Computer	SSL 4000 E Series G Computer	SSL 4000 E Series G Total Recall	SSL 4000 G Series	Custom Neve
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-800	Otari DTR-900	Studer A-820	Otari MTR-100
STUDIO MONITOR(S)	KRK	Westlake	Kinoshita/Hidley	Genelec	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	CBS MASTERING Vlado Meller	MASTERFONICS Glenn Meadows	OLYMPIC Mark Saunders	A&M Arnie Acosta
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	MCA Manufacturing	JVC	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	MCA Manufacturing	Sonopress	WEA Manufacturing	WEA Manufacturing

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AUDIO TRACK

NEW YORK

STUDIO 55 HAD George Thorogood & the Destroyers in Studio C tracking on the Neve 8028 and rehearsing for an upcoming tour. Terry Manning produced and engineered, assisted by Judy Kirschner.

Baby Monster had producer Steve Burgh in completing masters on Blind Lemon Peel's first album. Bryce Goggin and Garris Shippon handled editing and sequencing on Digidesign's Soundtools. The Ramones overdubbed guitars and vocals with producer Ed Stasium and engineer Paul Hammingson. Goggin and Shippon assisted.

Jimmy Jam and Terry Lewis were in the Apollo Theater Studio working on the "Mo Money" movie soundtrack (Perspective Records) for Columbia Pictures, scheduled for release in June. Included on the project are Damon Wayans, Lo-Key, Krush, Johnny Gill, Sounds Of Blackness, and MC Lyte. Ollie "NECAM 7" Cotton was at the Neve VR-60 and Otari MTR-90. Eric "the Butler" and Kiki Nervil assisted.

Barry Diament Audio had Of Cabbages And Kings in mastering its new CD for the Triple X label, as

well as a second CD of the group's older material. B.D.A. also worked on a new Killers CD for BMG.

LOS ANGELES

PPETER CETERA was in Encore mixing his upcoming Warner Bros. release with engineer Tom Lord-Alge. Andy Hill and David Foster produced, assisted by David Betancourt. Eric Thorngren was in mixing tracks by Morgan Creek artist 2 Die 4. Rob Seifert assisted. Arista artist Dionne Warwick worked on her album project with producers Dave Elliott and Harvey Mason. Barney Perkins engineered, with Milton Chan and Kenny Ochoa assisting.

OTHER CITIES

Blues queen Etta James was in Muscle Shoals Sound, Muscle Shoals, Ala., working on an album with producer Jerry Wexler. Steve Winwood was a guest artist on the project. Steve Melton engineered.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

DIGITAL RADIO A HOT TOPIC AT NAB

(Continued from page 70)

Los Angeles, the Dolby facility in San Francisco, Lawson Productions in Seattle, Margarita Mix (L.A. Studios) in Los Angeles, or Howard Schwartz Recording in New York.

Included in the demo rack was a transport control, linked via the network and EDN's custom conversion equipment to a film dubber back at the Skywalker Ranch. A listener at the booth could control a reel from the movie "Willow" that was loaded on the dubber in California and hear the machine respond with audio output at the Las Vegas convention site. The system used the Dolby AC-2 coding algorithm with Coastcom T-1 terminal equipment. Interconnection was via the WilTel Digital Network.

OTHER HIGHLIGHTS

Although not yet fully approved, a U.S. version of the Radio Data System for FM stations also moved closer to finality in standards committee meetings held at the show.

RDS would allow FM stations to display their call letters, slogans, and text messages on RDS-equipped receivers, along with incorporation of paging, emergency alerting, and several other services. However, agreement on a standard for the technology has been on hold following an NAB request that the specifications include both AM and FM bands.

The committee is currently considering an alternate system that may incorporate a new version of PRS Corp.'s ID Logic B station format-identification system into the RDS standard. While RDS requires output from the radio stations to be encoded, ID Logic B uses a data chip with nationwide station format information that is installed in consumer radio receivers. The standard could call for a new version of ID Logic B that would allow over-the-air updating of data.

A wide variety of RDS receivers from major Japanese and European manufacturers were on display, along with a new alphanumeric/graphic RDS pager from Axxess Corp. and RDS encoder systems from Rohde & Schwarz, RE Corp., and Modulation Sciences.

AKG/Orban, Audio Animation, AMS, DigiDesign, Lexicon, New England Digital, Otari, Solid State Logic, Sonic Solutions, and Studer Editech all showed new generations of software and/or hardware for their digital audio workstations and audio processors.

Particularly impressive was SSL's new Scenaria system, which incorporates a 38-channel digital audio mixing console, 24-track digital audio recorder, and random-access video storage (Billboard, April 18).

Fostex, Otari, and Studer showed new professional DAT hardware, while Nagra unveiled its four-channel digital open-reel Nagra-D field recorder.

A unique digital/analog audio-for-video mixer was premiered by Graham-Patten Systems. Aphex, Audio Animation, JBL/UREI, Neve/AMS, and Symetrix showed interesting new audio processing devices.

Providing an appropriate parallel to the hi-tech future view of the show was the program at this year's Engineering luncheon. After the presentation of awards to broadcast pioneers Edward Edison and Robert L. Hammett, the featured speaker was Tom Lewis, author of the broadcast history book "Empire Of The Air." Lewis exhorted broadcast engineers to preserve their own history. "There are those who live in a world of organized amnesia," Lewis said, reminding broadcasters that "each of us, no matter how tall, stands on the shoulders of giants."

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QUEEN

NEW PRODUCTS AND SERVICES

The following is a look at some of the announcements and introductions at the National Assn. of Broadcasters Convention, April 12-16 in Las Vegas, as well as other industry news.

ADVANCED TELEVISION: The Advanced Television Research Consortium presented information at NAB on its advanced digital HDTV system, which has been certified for FCC testing. The consortium includes NBC, Philips, David Sarnoff Research Center, Compression Labs Inc., and Thomson.

MORE HI-DEF: Zenith and AT&T demonstrated their HDTV system at NAB, showing segments of a basketball game taped in HD and processed through the Zenith/AT&T digital video compression and transmission system hardware. Tests of the system, now under way at the FCC's Advanced Television Test Center, are expected to be completed in early May.

SSL SCENE: Solid State Logic unveiled the Scenaria digital soundtrack production system (Billboard, April 18) and presented its previously released SL8000 G Series console to NAB for the first time. The Enterprise Recording Studio in Burbank, Calif., became the first U.S. user of the SL8000, with the installation of two of the systems, joining London's Air Studios and Abbey Road Studios, which have also installed SL8000s.

TAPE INTRODUCTIONS: Sony Recording Media of America, Park Ridge, N.J., introduced several new tape series at NAB, including the Metal Betacam SP BCT-MA Series, a new D2 series formulation, professional S-VHS and DAT series, and a digital audio U-Matic series.

PANASONIC WIRELESS Debut: Panasonic Pro Audio, Los Angeles, introduced the WX-RP410/rp 700 wireless ENG/EFM microphone system featuring transmitter and receiver. Working at the UHF/800 MHz frequency, the system offers a phase locked loop synthesizer system that uses digital switching to assure stable, long-range transmission, according to the company. Receiver and transmitter feature 30 channel selections.

MIX CONTROL: Euphonix debuted the CSII MixView control module, an eight-fader-wide module designed to fit into any CSII console and provide an integrated control package for the support computer and the company's new dynamics processors. Space is also available in the unit for customer options, such as a multiple machine control package, according to the Palo Alto, Calif.-based firm. The CSII digitally controlled audio mixing system, available for about one year, was shown to NAB attendees for the first time. Users include Saban Entertainment in Burbank, Calif., and broadcasters in Australia and Norway.

FUJI DIGITAL: Fuji Photo Film USA, Elmsford, N.Y., announced its

D3001 half-inch digital metal videocassette designed for use with the half-inch composite digital format introduced by Panasonic Broadcast Systems. The tape was developed in cooperation with NHK and Matsushita Electric Industrial Co. and uses a specially designed magnetic particle formulation and newly developed proprietary binder formulation.

AMPEX ROLLOUT: Ampex Recording Media, Redwood City, Calif., introduced four new videotapes—D1, D2, Betacam SP, and half-inch Betacam—available for immediate delivery. The digital videotapes, 229 and 329, are designed for improved RF output, RF envelope stability, and lower bit rate error, according to the company. The 398 Betacam SP videotape features improved tape formulation, basfilm, backcoat, plastics, and process technology and replaces the company's 298 formulation.

MARK IV UNITES: Five Mark IV Audio companies exhibited together for the first time at NAB. Based in Buchanan, Mich., the Mark IV group includes Altec Lansing, DDA, Electro-Voice, Klark-Teknik, Midas, and Vega.

S FOR BROADCAST: Dolby S-type noise reduction is incorporated into a broadcast audio processor from Radio Systems Inc., Bridgeport, N.J. The unit, RS-Squared, is a stand-alone encode/decode system designed to improve noise performance for any brand of cart machine, other tape sources, and STL links, according to the company.

3M WINS ISO RECOGNITION: 3M's videotape manufacturing plant in Hutchinson, Minn., was registered recently to the International Standards Organization 9002 quality standard. It is one of the 9000 series of quality standards formalized by ISO in 1987, and covers a variety of videotape products manufactured at the plant.

MARATHON NEVE: Marathon Recording, New York, installed a Neve VR Series console in its Studio A. The studio was used recently for albums by P.M. Dawn and Richie Sambora, and April bookings include several of Marian McPartland's "Piano Jazz" programs for National Public Radio, one of which will feature Itzhak Perlman.

NEW QSC DIVISION: QSC Audio Products, Costa Mesa, Calif., launched a new division, Sonetic Laboratories, which will manufacture a line of standard-feature, high-quality, low-cost power amplifiers.

GROUP ONE UPTOWN: Group One Ltd., Farmingdale, N.Y., exclusive representative of Uptown Automation, announced the availability of the 990 Series affordable moving fader system. The system is designed to retrofit to any existing console, including Neve, SSL, Trident, DDA, Amek, and Neotek, according to the company.

CLAIR SPEAKER: Clair Brothers Audio Systems Inc., Lititz, Pa., introduced the R-2T speaker system offering efficient low-end coupling when arrayed with another system. The R-

2T and its 12-inch cone transducer are designed to provide solid low-end to 50 Hz; on the high end, a 2-inch compression driver is coupled with a 60-degree-by-40-degree horn. The firm also debuted its P-4 piston speaker, an arrayable three-way full-range system designed for portable and permanent installation applications.

DELICATE FOR 'WAYNE'S World': Delicate Productions of Camarillo, Calif., supplied concert audio production services for the "Alice Cooper" segment of "Wayne's World." The project, shot at the Universal Amphitheater in L.A., made use of a 24-cabinet Martin F2 P.A. system and a monitor system comprising Martin F2/F1 sidefill cabinets and LE Series wedges.

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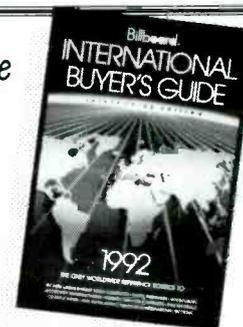
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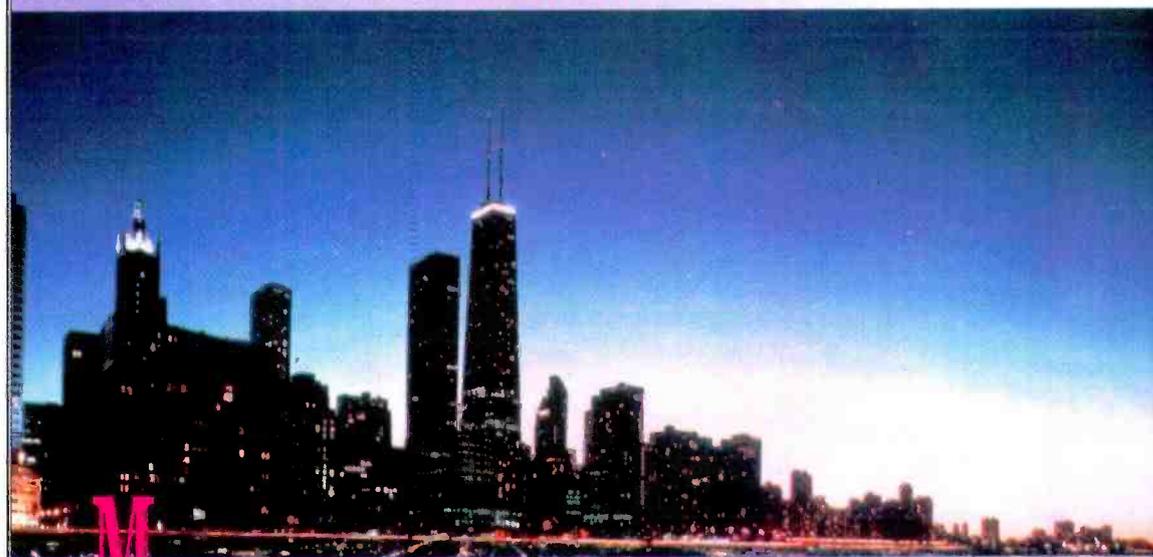
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LIFELINES

BIRTHS

Boy, William McLaughlin, to Jay and Judy Orr, April 5 in Nashville. He covers pop and country music for the Nashville Banner, a newspaper.

Boy, Kyle Django, to Kevin and Alison McCormick, April 7 in Los Angeles. He is bass player and producer for Melissa Etheridge.

Girl, Nicole Sue, to Dan and Sue Markim, April 18 in Alexandria, Va. He is VP of business affairs and operations for Time-Life Video and Television.

MARRIAGES

John Weiss to Laura Stewart, April 4 in Bloomington, Ill. He is afternoon personality and music director for KRNQ in Des Moines, Iowa.

DEATHS

Martin Otelsberg, 65, of a heart attack, April 10 in West Hills, Calif. Otelsberg was a longtime manager at Talent Consultants International Ltd., and had been Bo Diddley's manager for 23 years. He is survived by his wife, Lila, his brother Max, four children, and several grandchildren and great-grandchildren.

Alan "Jay" Davis, 47, after a year-long battle with cancer, April 16 in Pittsburgh. Davis was general sales manager of WTAE/WVTY Pittsburgh. He began his radio career in 1966 as evening disc jockey for a small station in Greensburg, Pa. In 1969 he joined KQV Radio in Pittsburgh as a DJ and soon became music director. In 1972 he became operation manager and on-air personality at WYDD. In 1974 Davis went back to KQV, this time as program director. He also held sales positions at WDVE and WTAE.

Davis is survived by his wife, Melissa; three children, Meagan, Adam, and Shannon; his parents, Jerome and Shirlee Davis; and three brothers, Mark, Richard, and Howard. Donations in the name of the Alan Jay Davis Memorial Fund may be sent to WTAE/WVTY Radio, 400 Ardmore Blvd., Pittsburgh, Pa. 15221.

Andy Russell, 72, of a stroke, April 16 in Phoenix. Russell was a singer whose '40s hits "Besame Mucho," "Amor," "Magic Is The Moonlight," and "What A Difference A Day Makes" introduced bilingual lyrics to America's pop music scene.

Born Andres Rabago in Los Angeles, he began his career as a singer and drummer and became known as one of the "crooners" of the era, along with Perry Como, Dick Haymes, and Frank Sinatra. When Sinatra left the Lucky Strike "Hit Parade" in the '50s, Russell earned the male singer spot.

Because of Russell's bilingual fluency, he was able to develop a flourishing career in Latin America as a star of records, TV, and film. He spent 15 years living and working in Mexico City, Buenos Aires, and Madrid. He is survived by his wife, Do-

ris; a son, Andy Russell Jr.; a sister, Vera Personett; and two brothers, Eddie Rabago and Thomas Rabago.

Milton Kellem, 81, of natural causes, April 17 in North Miami Beach, Fla. Kellem was a well-known Philadelphia band leader in the '30s who also opened a string of restaurants, Milton Kellem's Hamburger Haven. He then moved to New York and became a songwriter and music publisher, writing the hit song "Gonna Get Along Without You Now" for the duo Patience and Prudence and publishing many well-known songs, including the No. 1 hit "Get A Job." He was a member of ASCAP since 1952. He is survived by his wife, Yahni; their son, Nicky; four other children—Craig, Vicki, Jane, and Jim—from his previous marriage to TV personality Judy Lee; and his brother Manny, now retired, who worked for Capitol Records for many years. Donations may be sent to the American Hospice Society, 4770 Biscayne Blvd., Suite 500, Miami, Fla. 33137, attn: Team 101.

Robert Paul Hayes, 26, and Robert F. Clayton Jr., 24, in an automobile accident, April 19 on Interstate 65 near Fort Deposit, Ala. Bassist Hayes and drummer Clayton were members of Jody Grind, a pop-rock band with two albums out on Atlanta-based DB Records—1990's "One Man's Trash Is Another Man's Treasure" and the just-released "Lefty's Deceiver." Also killed in the crash was Timothy Tyson Ruttenber, 41, a musician and satirist who performed in area clubs under the name Deacon Lunchbox. The three were returning home to Atlanta following a series of Florida concert dates when a vehicle crossed the median and collided head-on with their van. Jody Grind's vocalist, guitarist, and manager were traveling in another vehicle and were unharmed.

Johnny Shines, 76, April 20 in Tuscaloosa, Ala. He had been hospitalized since March 18. Shines was one of the last of the original Delta blues guitarists and singers. Born in Tennessee, he spent much of his youth in Mississippi playing acoustic blues with such musicians as Robert Johnson. He then moved to Chicago, where he played on dozens of records under his own name and as a session musician for other blues performers.

By the late '50s, he had left the music scene and was working as a laborer. But in 1965, he was rediscovered by blues historians and began playing at festivals across the U.S. and in Europe. In 1969 he moved to Holt, Ala., and continued playing at blues clubs. In 1980 he was nominated for a Grammy for "Hangin' On," a recording with Robert (Junior) Lockwood. He is survived by his wife, Candy.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.



Broadway Melodies. Backstage at his recent San Diego concert, Atlantic recording artist Michael Crawford, left, shows off his Popular Uprisings T-shirt, which he received for reaching the No. 1 slot on Billboard's Heatseekers chart with his album "Michael Crawford Performs Andrew Lloyd Webber." The album has since graduated to The Billboard 200. Looking on is Paul Cooper, senior VP/GM of Atlantic's West Coast office.

EXECUTIVE TURNTABLE

(Continued from page 14)

Relativity Records in Hollis, Queens, N.Y., names **Mohammed Ali** director of national urban/rap promotion and marketing, **Karene Anderson** director of urban sales and retail promotion, and **Philip Mataragas** club and retail promotion manager. They were, respectively, an independent promoter, manager of urban retail promotion at Relativity, and national club and retail promotion coordinator at Mic-Mac Records.

Billy Cataldo is promoted to VP of promotion at JRS Records in Los Angeles. He was East Coast promotion marketing manager.

Syd Birenbaum is appointed VP of sales and marketing for the Discovery Records, Musicraft, Trend, and ROM Records labels in Los Angeles. He was sales and marketing director for Peter Roberts Productions in Edmonds, Wash.

DISTRIBUTION. **Mavis Takemoto** is promoted to senior director of advertising and administration for Uni Distribution Corp. in Los Angeles. She was director of advertising.

Dr. Stephan Schuster is named senior director of human resources for CEMA Distribution in Woodland Hills, Calif. He was a consultant.

RecTrack (USA) in Canoga Park,

Calif., appoints **Bob Lampkin** West Coast branch manager, **Brooke Ashman** Southern California account executive, and **Brad Tyrrell** Northern California account executive. They were, respectively, West Coast branch manager for Navarre Corp., executive assistant to the senior VP/GM of Zoo Entertainment, and sales representative for Important Distribution.

RELATED FIELDS. **Hugh Rees-Parnell** is promoted to VP of acquisitions (worldwide) for PolyGram Video International in London. He was director of acquisitions at the company.

Hajime Hazama is appointed president of US JVC Corp. and JVC Co. of America. He was president of JVC (U.K.) Ltd. in London.

Craig Melone is promoted to VP of the music division at Public Image Inc. in Los Angeles. He was director of the music division.

Kenneth Anderson is named partner at Loeb and Loeb, an entertainment law firm, in New York. He was a partner with the firm of Berger, Steingut, Tarnoff & Stern.

Reg James is named applications engineer for the Southeast for Digital Cable Radio in Hatboro, Pa. He was a partner and senior engineer at Cable Systems Engineering Inc.

CALENDAR

APRIL

April 28, **Seventh Annual Singers' Salute to the Songwriter**, Dorothy Chandler Pavilion, Los Angeles Music Center, Los Angeles. Linda Dozoretz, 213-656-4499.

April 28, **Seminar on Management Agreements**, presented by Women in Music, Lone Star Roadhouse, New York. 212-459-4580.

April 29, **27th Annual Academy of Country Music Awards**, Universal Amphitheater, Los Angeles. 213-462-2351.

April 29-May 2, **Ninth Annual National Assn. of Video Distributors Convention**, San Diego Marriott, San Diego. 202-872-8545.

April 30, **T.J. Martell Foundation Chicago Music Golf Classic**, Old Orchard Country Club, Mount Prospect, Ill. Andrea Chiaro, 312-280-1212.

April 30, **"Bridging The Gap Between L.A. And Nashville,"** seminar presented by the Nashville Entertainment Assn., co-sponsored by the Academy of Country Music, ASCAP, and BMI; Universal Hilton and Towers Hotel, Nashville. Includes the "Super Barndance" showcase at At My Place, Santa Monica, Calif. Sherry Bond, 615-289-6322.

GOOD WORKS

AIDS DONATION: Queen's **Brian May** and **Roger Taylor** have given a check for \$1.76 million to U.K. AIDS charity **Terrence Higgins Trust**. The amount is the proceeds from the rereleased "Bohemian Rhapsody," which topped the British singles chart following the death of Queen singer **Freddie Mercury**.

IN ANOTHER BENEFIT in the battle against AIDS, among other charities, singer/songwriter **George Michael** is donating more than \$500,000 in personal proceeds raised from the sales of his cover of **Elton John's** "Don't Let The Sun Go Down On Me" to various North American and U.K. AIDS and children's educational charities. Michael performed the song as a duet with John, which was recorded at Wembley Arena last year.

WHEN HAMMER performs Friday (1) in Louisville, Ky., as part of his Too Legit global trek, he'll be giving his second annual "USA Harvest Hunger Relief Concert." Hammer is asking concertgoers to each bring a can of food, which, along with the 500,000 pounds of food already pledged for that night, are part of a joint effort by the artist, the Kentucky Derby Festival, and USA Harvest. **KFC Corp.**, the sponsor of Hammer's tour, has donated hundreds of thousands of pounds of food to the USA Harvest.

A GERMAN version of **Recording Artists Against Drunk Driving (R.A.D.D.)** has been launched in Germany. The acronym in German is **Star G.A.S (Stars Against Alcohol Behind The Wheel)**. Among the artists participating in a public-awareness campaign are **Bryan Adams**, **Michael Bolton**, **Joe Cocker**, **Elton John**, **Annie Lennox**, **Meat Loaf**, **Steve Miller**, **Ringo Starr**, and **Wilson Phillips**, among others.

AMONG THE MEMORABILIA donated to the **Rock and Roll Hall of Fame and Museum** is a **Jimi Hendrix** collection donated by **Jeff Gold**, a senior VP at **Warner Bros. Records**. His donation includes 421 different Hendrix albums from around the world, 96 singles, and original cover artwork for several albums. Gold took more than 20 years to put this collection together.

MAY

May 2-3, **Seminar on Music Markets**, presented by SOCAN, Hotel du Parc, Montreal. 514-844-8377.

May 5, **"Who's Hiring? Recording Industry Employment in the '90s,"** seminar presented by the Los Angeles chapter of NARAS, at A&M Records, Hollywood. Billy James, 818-843-8253.

May 6-10, **NAIRD Convention**, Hyatt Regency, Austin, Texas. 609-482-8999.

May 13-14, **Third Annual Billboard Latin Music Conference and Fourth Annual Billboard/Univision Latin Music Awards**, Caesars Palace, Las Vegas. Melissa Subatch, 212-536-5018.

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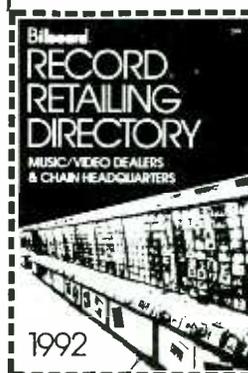
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Country Journal Explores Race Issue; The Eight-Track Record; Blunt Hammer

BLACK COUNTRY: The Journal Of Country Music, the ever-estimable publication of the Country Music Foundation, devotes most of the space in its latest number to "Profiles In Black And White," a thought-provoking collection of articles about black country music performers.

"According to U.S. Census figures, black Americans make up about 12 percent of the U.S. population," the introduction says. "Why haven't they been a more vocal presence in country music? The profiles in this issue strongly suggest that it isn't because black Americans have no affection for the music. Is it then a matter of lingering racial prejudice on the part of the predominantly white country music audience? Or are the major record companies simply too cautious in sizing up that audience? Or could it be that not enough black performers of Charley Pride's caliber and drive have entered country music to make an impact?"

All of these questions are probed in this fascinating special section. **Jeff Woods** contributes a stimulating overview that features poignant anecdotes about **Stoney Edwards**, TNN talent show winner **Nisha Jackson**, **Big Al Dowling**, and the late **O.B. McClinton** (who is also the subject of a full-length profile by Canadian scholar **Rob Bowman**). Charley Pride and versatile black producer/executive **Henry Glover** are also profiled (by **Bob Millard** and **John W. Rumble**, respectively). And **David C. Morton** and **Charles K. Wolfe** contribute an excerpt from their new book, "**DeFord Bailey: A Black Star In Early Country Music**" (Univ. of Tennessee Press, \$27.95), about Bailey's abrupt firing from the Grand Ole Opry in 1941.

Seek out this issue of the JOCM; it supplies a much-needed perspective on a side of the country business that tends to get swept under the rug.

EIGHT-TRACK MANIA: Connoisseurs of outmoded music formats will bust a gut when they read **Dave Thompson's** uproarious piece about eight-track cartridges in the April issue of the new music magazine *Alternative*. The astonishing point of this story is that eight-tracks were, well, cool.

"All those moldering heaps on the thrift-store shelves, they're not unwanted, they're just waiting," Thompson

writes. "Waiting for the day when aural technology finally owns up. It goofed . . . and you were conned."

Calling eight-tracks "perhaps the greatest secret in recorded sound history," Thompson goes on to praise the format's "wonderful sound" (significantly more wonderful in quadrophonic, he maintains). He even calls the *clunk* at the end of each program "the most comforting sound in all rock and roll."

But, Thompson finally warns his modern rock-oriented readers, "It's impossible to find any eight-tracks you'd actually want to hear." No **Sex Pistols** or **Clash**, but maybe you'd enjoy the "Grease" soundtrack, or "The Carpenters Songbook." Not.

The Blitz



CHRIS MORRIS

TRAILERS: Vince Neil's first solo project since his exit from **Motley Crue** will be the song "You're Invited But Your Friend Can't Come," which he has cut, with an assist from **Tommy Shaw** and **Jack Blades** of **Damn Yankees**, for the forthcoming **Pauly Shore** vehicle "Encino Man" . . . L.A. harmonica whiz **Jimmie Wood** and his (inexplicably unsigned) band the **Immortals** join **Dwight Yoakam** and **Little Feat**

on the soundtrack for the **Willem Dafoe-Mickey Rourke-Mary Elizabeth Mastrantonio** thriller "White Sands." The film opened April 24 . . . **Ian Dury**, of **Blockheads** and "Sex & Drugs & Rock & Roll" fame, takes a featured acting role in the forthcoming Interstar release "Split Second," which stars **Rutger Hauer**.

HAMMERED IN THE RATINGS: **Hammer** may be the biggest rap star happening, but don't look for him to conquer the tube just yet. His ABC animated series "Hammerman" has been canceled, and his April 3 CBS prime-time special, "Hammer From The Heart," was a stiff in the ratings.

SHAMELESS PLUG DEPT.: "The Musicians Guide To Touring & Promotion" (\$5.95) is a handy business road map for the working musician, produced by *Billboard's* sister publication *Musician*. The magazine-format guide supplies data on A&R contacts, publishing, tape/CD manufacturers, and a state-by-state listing of clubs, press, and music retailers.

ON ★ STAGE

FIVE GUYS NAMED MOE A musical by Clarke Peters (Eugene O'Neill Theatre, N.Y.)

Critics in New York have been quick to declare that Broadway audiences would not respond well to this new show's minor pretension of being "the best party in town." Well, the critics are wrong. "Five Guys Named Moe" is one hoot of a good time, and audiences are proving more than ready to dance and sing along with this celebration of the music of Louis Jordan, a showman and sax player whose jump-blues hits of the '40s presaged the rock'n'roll era.

With its six-man cast and a thread of a storyline, "Five Guys Named Moe" is the simplest of musicals. In fact, it probably should have opened off-Broadway, rather than hold out the promise of an uptown spectacular. Still, it succeeds by unleashing the energy of Jordan's musical legacy.

Jordan and his combo, the Tym-

pany Five, recorded for Decca from 1939 until the mid-'50s. His music served as a bridge between swing and such rock pioneers as Chuck Berry and Ray Charles. Among his many hits were "Caldonia" (1945), "Is You Is Or Is You Ain't Ma' Baby" (1946), and "Saturday Night Fish Fry" (1949), all of which are featured here.

Producer Cameron Mackintosh—who mounted the likes of "Miss Saigon," "Phantom Of The Opera," and "Les Miserables"—brings "Five Guys Named Moe" to Broadway from the London stage, where it has been playing since October 1990.

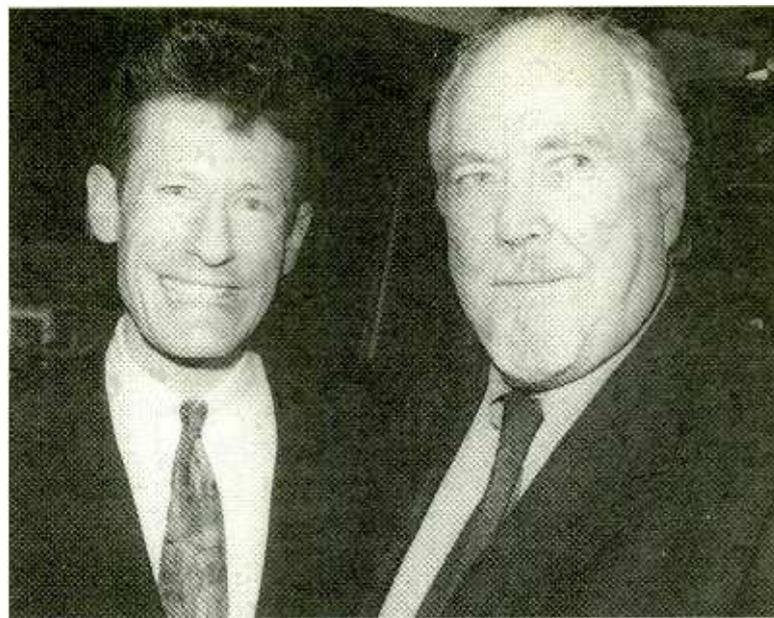
The action begins with the five zoot-suited guys named Moe bursting forth from a radio to help a sulking young fellow named Nomax get his love life together. Their words of wisdom are delivered through Jordan's wry and racy songs. The material is served up with the briefest of segues and little to change the pace. At one point, even Nomax wails, "Oh no, not

another song." By the second act, the plot is dropped altogether, and the show is transformed into a mock-cabaret performance.

The cast members are uniformly amiable and talented. There are no show-stoppers here, but Milton Craig Nealy as Four-Eyed Moe provides the funniest moments, vamping in feathers for "Ain't Nobody Here But Us Chickens" and waxing chauvinistic on "Beware, Brother, Beware."

And contrary to what some critics predicted, the cast has no problem getting audience members to join in a conga line through the aisles and onto the stage.

The original London cast album for the show has been issued in the U.S. by *Relativity/First Night*. Also available are two new compilations of classic Jordan tracks pegged to the musical: Decca/MCA's "Five Guys Named Moe" (1942-52 Decca sides) and Capitol's "One Guy Named Louis" (1954 Aladdin recordings). **KEN SCHLAGER**



Hollywood: Lovett Or Leave It. MCA Records artist Lyle Lovett, left, parties with director Robert Altman at the New York premiere bash for Altman's new feature, "The Player." Lovett takes a featured role in Altman's sardonic film about the Hollywood studio system; the singer portrays an idiosyncratic detective who interrogates a Machiavellian movie executive (actor Tim Robbins) suspected of murder.

Led Zep Tome, Richards Bio Among Summer's Hot Topics

BY CHRIS MORRIS

LOS ANGELES—A mixed bag of music books will be coming from U.S. publishing houses for the summer season.

The biggest music book to hit the shelves this summer will probably be "Stairway To Heaven: The Inside Story Of Led Zeppelin" (HarperCollins, August), by the group's longtime road manager, Richard Cole. This should be a must-read for fans of Stephen Davis' best-selling "Hammer Of The Gods."

"Keith Richards: The Biography" (Poseidon, August) is a study of the Rolling Stones guitarist by Victor Bokris. Richards also contributes the foreword to "The Early Stones: Legendary Photographs Of A Band In The Making, 1963-1973" (Hyperion, July). The photos are the work of the late Michael Cooper, whose vintage shots of the band were previously collected in the very pricey limited-edition collection "Blinds & Shutters." Terry Southern penned the introduction.

Studies of classical musicians dominate the biographies in the coming season. Stuart Feder's "Charles Ives: 'My Father's Song'—A Psychoanalytic Biography" (Yale Univ. Press, July) dissects the composer's New England boyhood and his relationship with his father. "The Devil's Music Master: The Tragic Life And Times Of Wilhelm Furtwangler" by Sam H. Shirakawa (Oxford Univ. Press, June) is a study of the controversial conductor who led the Berlin Philharmonic after Hitler came to power in Germany. And "Wagner: Race And Revolution" (Yale Univ. Press, August) by Paul Lawrence Rose focuses on the composer's anti-Semitism and its relationship to his artistic philosophy.

"The Roaring Silence: A Biography Of John Cage" (Arcade, July) by David Revill, set to coincide with the composer's 80th birthday, will consider Cage's life and his work in

dance and theater. "The Angel's Cry: Beyond The Pleasure Principle In Opera" (Cornell Univ. Press, June) by French scholar Michel Poizat illuminates the history of operatic singing.

Other summer biographies include the Barbra Streisand profile "Barbra—An Actress Who Sings, Vol. II" (Branden, June), by James Kimbrell, and "Hot Man: The Life Of Art Hodes" (Univ. of Illinois Press, June), an autobiography (penned with Chadwick Hansen) of the Chicago jazz pianist and raconteur.

Lastly, Michael Jackson, who published his autobiography "Moonwalk" in 1988, will reappear in bookstores with "Dancing The Dream" (Doubleday, July), a collection of poems and essays.

Original titles in paperback include "Outside Is America: U2 In The U.S." (Faber & Faber, July), Carter Alan's look at the Irish band's American career; "Rock Dirt" (S.P.I., June), some sordid true tales from Bob Andrews; and "West African Pop Roots" (Temple Univ. Press, June), John Collins' exploration of contemporary African popular sounds.

For the visually oriented, "Grateful Dead Comix" (Hyperion, June), edited by Jeff Tamarkin with an introduction by the Dead's Jerry Garcia, compiles 16 graphic interpretations of Dead tunes originally published by Kitchen Sink Comix.

A couple of biographies of the business' major stars will be coming in mass-market paperbacks this summer. J. Randy Taraborelli's "Michael Jackson: The Magic And The Madness" (Ballantine, June) is a bio of the singer that provoked the anger of Motown founder Berry Gordy upon its release. "Madonna Revealed" by Douglas Thompson (Leisure Books, July) is among the latest in the ever-proliferating shelf of books on the provocative superstar.

More Full Service ACs Mull News/Talk Outlets Continue To Phase Out Music

■ BY SEAN ROSS

NEW YORK—While some full-service AC PDs are holding on to their music programming, at least for now, many seem to think a move to news/talk—like the one made by two other AM powerhouses over the last month—is inevitable.

KDKA Pittsburgh and KFMB San Diego, both of which had already reduced their weekday music programming to a handful of records, have now eliminated it altogether and other full-service ACs seem poised for similar changes. WJR Detroit and KOMO Seattle are now the only full-service ACs in the top 20, leaving that format with the same number of stations as another upper-demo format, easy listening.

Like many of the easy-listening-to-soft-AC converts of recent years, many full-service AC defectors had decent numbers, at least 12-plus. KDKA, which was beaten for the first time ever in the fall Arbitron, had regained the market lead in subsequent Arbitrons and had a 12.1 share 12-plus.

"We were still a double-digit radio station," says KDKA PD Chuck Dickemann, "but the people who were using us for what we were years ago were falling out of 25-54, and we were getting new 25-year-olds who grew up on FM.

"The audience was telling us they use us for news and information and if they want music during the week they go to an FM station," he says. "The audience that used us for music and companionship and all the traditional reasons are eroding. For us to say we'll continue to do this because we've always done it that way would be pretty market-foolish."

Inability to compete with FM is, by far, the most cited reason for the AC-to-N/T conversions. The old joke used to be that KDKA's listeners had two buttons—KDKA and off. Now, says WDBO Orlando, Fla., PD Paul Duckworth, "They seem to be doing a little band-flipping they were not doing a year ago. Our No. 1 shared station is still N/T WWNZ, but the soft AC gets a lot of traffic, even [country] WWKA is getting some of the traffic."

WDBO is already down to about five records a day during the week. Duckworth says that while he has "tried not to rush to the inevitable, the reality is that we're going to be dropping music and I don't see that as being too far away.

THE WINDS OF WAR

"During the Gulf war we saw the handwriting on the wall like everybody else, but we elected not to rush it. We want to make sure what we put in its place is truly compelling.

"AM traffic in this market is down to 18%. We need to have cume magnets on the band and music just isn't it for us," Duckworth says. Being full-fledged N/T, he adds, makes it easier to position the station to new listeners than the more vague "station to depend on" concept that full-

service ACs often use.

One potential motivation that neither Dickemann nor KFMB PD Mark Larson will admit to is wanting to lock up the N/T franchise before a full-time N/T outlet could make any more headway. But Duckworth says the growth of WWNZ in recent trends was a consideration. KDKA's sister station, WBZ Boston, made no secret of wanting to nail down the all-news position when it switched formats after the Gulf war. And one reason WRVA Richmond, Va., PD Tim Farley has not made the change yet, he says, is because WRVA has no serious AM N/T competitor.

MIXED EMOTIONS

Even some of the full-service AM PDs who are holding on to music have mixed feelings. WJR's Phil Boyce is running one song an hour in mornings and four-to-five an hour in middays. "We had research indicating that they were coming for services and personality, but music certainly wasn't on the list," he says. But Boyce keeps music in middays because successful midday host Jimmy Launce works better with it.

Similarly, WKRC Cincinnati PD Dave Mason switched his station back from N/T to full-service AC last year because "people wanted the mixture. They're using this station more for companionship than for music, but they find the music a welcome relief from all the information we're presenting."

But even Mason calls the death of full-service AC "more and more inevitable." He also says WKRC is "in the midst of examining whether there's something we can do of a non-musical nature to differentiate ourselves from the FMs and [AM rival] WLW," although he says any change would still involve some music.

Some stations stay AC because they would rather compete with FM than other N/T AMs. "Seattle is already well-served by an all-news station. It has two news/talk stations. It has a sports-talk station," says KOMO GM Rich Robertson.

There's also economics. "In the last year, we cut \$150,000-200,000 off the costs of the radio station by going back to music," WKRC's Mason says. "We can do a four-hour airshift with two people, a DJ, and a newscaster. For a talk-show you need a producer and a screener and you have to start at \$20,000 to get good people. You also have to double the news department."

WRVA's Farley also points out that a switch to N/T would require marketing money that "I'm not prepared to spend." And Richmond doesn't have major-league sports franchises and isn't usually a stop on promotion tours, thus eliminating a lot of the topic opportunity that larger-market N/T stations have.

That is why Farley likes "the flexibility of doing music when we want to and talk when we want to. I don't think music is the primary reason people tune in, but I don't think the station loses when we play music."

There are still people who feel they're doing too well to change. "A year and a half ago, we dropped music at night and were deluged with people who were upset that we'd taken away 'their music,'" says KOMO's Robertson. "The music is a good bridge between our various elements. We're trying to reach a younger audience and I think we need music at this point to help us do that."

"I can't tell you that I haven't been tempted," says WICC Bridgeport, Conn., OM Curtis Hansen. "But we have the same number of AQH listeners as we had in 1977. And while things are working well, I'd be hesitant to upset the apple cart."

Then there's longtime full-service (Continued on page 81)



Not Easy Being ZZ. Warner Bros. local reps dressed like Elvis Presley when they brought the new ZZ Top single, "Viva Las Vegas," around to radio stations. "Elvis," center, is pictured at WPOW Miami with PD Frank Walsh, left, and MD John Rogers, who donned ZZ Top costumes for the occasion.

Execs Advocate Cable Sales Combos

■ BY PHYLLIS STARK

NEW YORK—Long considered a rival by radio broadcasters, attitudes about cable television may be changing. During a panel at the recent National Assn. of Broadcasters convention, Group W Radio president Jim Thompson suggested that radio sell in combo with cable rather than viewing it as the enemy.

Thompson is not alone. Among the other industry heavyweights who support the idea are Shamrock Broadcasting president Bill Clark, Osborn Communications president Frank Osborn, and Edens Broadcasting chairman/CEO Gary Edens. But others think cable is harmful to their already battered industry's sales health.

Cable has long been considered a threat to radio advertising because it offers comparable pricing and, like radio, can be narrowly focused. This targeting has always been radio's strongest advantage over broadcast television and print advertising.

Now, Thompson says, "cable has taken a fair amount of money from radio." Although Group W has an investment in cable, Thompson claims that is not the reason he supports joint sales ventures. "If you can find a way to combine [cable] with radio, it can be a win-win situation," he says.

Although Shamrock has no domestic cable holdings, Clark also believes in "strategic alliances" with other media. "I don't think there is an enemy," he says. "Everyone is a potential ally. I see that as the real road to expanding the economic base for advertising. It took this industry years to get over the idea that the [radio station] across the street was worth throwing bombs at."

While it too has no cable interests, Osborn Communications has successfully sold time in combo on its co-owned radio and television stations. Says Frank Osborn, "If I can find a way to sell radio and cable time and make money on it, I'm not against the idea. I think we have to find new ways of doing business and stop thinking in an insular way."

One company is already experimenting with a cable joint sales venture, although in a limited way. Edens' WRBQ (Q105) Tampa, Fla., has been simulcasting the morning show on Jones Intercable for about three years, and recently began to sell ad time on the show with the cable company. While Gary Edens says it is too early to determine the results of the venture, he is a supporter of it.

"It's certainly a way for the salesperson to give added value to the advertiser," Edens says. But as for selling cable and radio on a larger scale, Edens cautions that its success depends on the deal. "If it can help you sell more radio time, it's probably a good idea," he says. "But if it dilutes your salesperson's effectiveness selling radio, it's probably a better deal for the cable channel."

WRBQ local sales manager Valerie Hawkins was careful to make sure the cable venture was a good deal for the station. "I still want my emphasis placed on radio, [but] I think there is a future in opportunities in cable and radio together," she says. "Rather than the enemy, I see them as possibly our best friend because [together] we can hurt network [sales]."

SOME SEE PROBLEMS

Others remain strongly opposed to the idea of selling with cable, including Cook Inlet Radio Partners executive VP Michael O'Shea, Adams Radio Corp. president Jim Seemiller, and South Central Communications president Steve Edwards.

O'Shea thinks the venture would make sense only for co-owned radio and cable properties. Otherwise, he says, "the two don't mesh. One is very mobile. One is immobile. Radio advertisers want added value. Cable seems to be selling by the pound. A lot of times in our business we lose focus on our customer trying to find new revenue streams."

Adds Seemiller, "I'm not really a proponent of selling multiple media. We have too big a job in selling [radio], which we've undersold for years. The biggest rap radio gets is that we don't sell the medium. We sell

promotions, value added, trips, merchandise, and now we're going to sell cable? We should all buckle up and just sell some radio time."

Edwards has a different concern. "We should sell radio's strengths, not validate a competitor," he says. "Cable is no less an enemy than newspapers or television."

But proponents dismiss the idea that cable needs to be validated, saying the medium has already arrived and radio might as well take advantage of it. "The reality is cable is able to sell advertising," says Voyager Communications chairman Carl Venters. "They are already legitimate."

Adds Osborn, "Cable is here and growing. You can choose to be an ostrich. I would rather find a way to work with it."

Some broadcast groups, including Apollo Radio and Voyager, have taken the first step toward selling with cable by doing joint promotions. Apollo Radio president/CEO Bill Stakelin says he would consider selling with cable if it was "a win-win situation in which we have control. We don't want to become the stepchild of a visual medium."

Venters worries about selling with cable in part because of the difficulty in getting accurate audience measurement for cable. But he says if an opportunity presented itself in the future, "that's something we would have an open mind on."

Because the new FCC ownership rules mean there will likely be more radio stations selling together in an individual market in the future, Stakelin says working with cable might be a good opportunity down the road. "If you want to increase revenues, you have to look at all revenue streams," he says.

NAB attendees get an earful about radio's digital future ... see page 70

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	16	TEARS IN HEAVEN REPRISE 19038	ERIC CLAPTON 3 weeks at No. 1
2	4	4	13	HAZARD CAPITOL 44796	RICHARD MARX
3	2	3	13	MASTERPIECE REPRISE 19076	ATLANTIC STARR
4	3	2	15	SAVE THE BEST FOR LAST MERCURY 865 136	VANESSA WILLIAMS
5	5	5	14	THE REAL THING COLUMBIA 74186	KENNY LOGGINS
6	6	7	11	EVERYTHING CHANGES REUNION 19118/GEFFEN	KATHY TROCCOLI
7	7	11	7	NOT THE ONLY ONE CAPITOL 44764	BONNIE RAITT
8	9	9	7	HUMAN TOUCH COLUMBIA 74273	BRUCE SPRINGSTEEN
9	21	24	5	HOLD ON MY HEART ATLANTIC 87481	GENESIS
10	20	36	3	IF YOU ASKED ME TO EPIC 74277	CELINE DION
11	8	6	15	MISSING YOU NOW COLUMBIA 74184	MICHAEL BOLTON
12	11	12	12	EVER CHANGING TIMES ARISTA 1-2394	ARETHA FRANKLIN
13	10	8	16	GOOD FOR ME A&M 1573	AMY GRANT
14	12	16	9	CAN'T CRY HARD ENOUGH WARNER BROS. 19326	THE WILLIAMS BROTHERS
15	13	17	9	MAKE IT HAPPEN COLUMBIA 74239	MARIAH CAREY
16	16	20	8	SOMETIMES IT'S ONLY LOVE EPIC 74226	LUTHER VANDROSS
17	14	13	25	BEAUTY AND THE BEAST EPIC 74090	CELINE DION/PEABO BRYSON
18	15	10	16	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
				★ ★ ★ POWER PICK ★ ★ ★	
19	26	39	3	LIFT ME UP ELEKTRA 64779	HOWARD JONES
20	22	22	10	IN MY LIFE ATLANTIC 87525	BETTE MIDLER
21	25	31	4	WILL YOU MARRY ME? CAPTIVE 98584/VIRGIN	PAULA ABDUL
22	18	14	15	TO BE WITH YOU ATLANTIC 87580	MR. BIG
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
23	NEW ▶		1	DO IT TO ME MOTOWN 2160	LIONEL RICHIE
24	27	27	7	ALL WOMAN ARISTA 1-2398	LISA STANSFIELD
25	33	46	3	I WILL REMEMBER YOU A&M 1600	AMY GRANT
26	19	19	20	I'LL GET BY COLUMBIA 74109	EDDIE MONEY
27	29	30	5	HOOKED ON THE MEMORY OF YOU COLUMBIA ALBUM CUT	N. DIAMOND/K. CARNES
28	24	25	7	CHURCH OF YOUR HEART EMI 50380/ERG	ROXETTE
29	17	18	13	YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391	CURTIS STIGERS
30	28	15	18	STARS ATCO EASTWEST 98636	SIMPLY RED
31	31	35	5	ONE ISLAND 866 533/PLG	U2
32	30	26	8	I CAN'T DANCE ATLANTIC 87532	GENESIS
33	41	49	3	LOVE OF MY LIFE QWEST ALBUM CUT/REPRISE	CARLY SIMON
34	32	23	30	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	BONNIE RAITT
35	23	21	11	OBSESSION ELEKTRA 64799	DESMOND CHILD
36	37	44	4	TOO MUCH PASSION CAPITOL 44784	THE SMITHEREENS
37	38	33	25	CAN'T LET GO COLUMBIA 74088	MARIAH CAREY
38	39	41	6	CLOSE YOUR EYES A&M ALBUM CUT	AARON NEVILLE WITH LINDA RONSTADT
39	48	—	2	TAKE TIME PENDULUM 64813/ELEKTRA	CHRIS WALKER
40	36	28	22	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 74086	G. MICHAEL
41	46	—	2	SHE IS HIS ONLY NEED CURB 54320/MCA	WYNONNA
42	45	43	24	I FALL ALL OVER AGAIN QUALITY 15180	DAN HILL
43	34	32	10	CARIBBEAN BLUE REPRISE 19089	ENYA
44	NEW ▶		1	THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592	BRYAN ADAMS
45	44	42	31	I WONDER WHY ARISTA 1-2331	CURTIS STIGERS
46	40	37	14	REMEMBER THE TIME EPIC 74200	MICHAEL JACKSON
47	NEW ▶		1	JUST ANOTHER DAY SBK 07383/ERG	JON SECADA
48	35	34	7	THE VERY THOUGHT OF YOU ELEKTRA 64783	NATALIE COLE
49	43	48	32	THAT'S WHAT LOVE IS FOR A&M 1566	AMY GRANT
50	42	29	12	(THERE'LL NEVER BE) ANOTHER YOU A&M ALBUM CUT	MICHAEL DAMIAN

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's

PD

of the week

Bill Campbell
WJQI Norfolk, Va.



IF ANY market represents the fragmentation of AC radio, it's Norfolk, Va. There you'll find easy-to-soft-AC convert WFOG, heritage mainstream AC WWDE (2WD), hot AC WMXN (Mix 105), rock/AC WKOC, oldies WLTY, and two urban ACs.

That's why Tidewater is the last place you'd expect to find WJQI (Joy 95). A Unistar Format 41 affiliate that went local three years ago, then backed away from soft AC, WJQI has been a wide-playlist AC with high-profile personalities since MD Bill Campbell became PD last year. In other words, the kind of AC that was common in the early '80s but found itself made obsolete later on.

Stations that still get away with that sort of AC have usually been doing it for years. But WJQI may prove that you can build a high-profile spectrum AC from scratch. After bottoming out in the fours last year, Joy 95 has gone 4.3-4.7-5.3 12-plus in the first two Arbitrends. With WFOG leading the format at an 8.5, WJQI is now in a dead-heat for second place with 2WD (5.3) and Mix 105 (5.2).

Campbell spent seven years at 2WD and was PD there from 1985-87. Last March, he joined Joy 95 as MD/afternoons, assuming the PD duties from then-GM Al Casey in August. At that time, he says, "There had been a succession of consultants who made the station very sterile. The music didn't have much local flavor to it. It was a 'four in a row with no talk' station."

WJQI had also been through a succession of PDs. "There was probably some paranoia among the staffers because of the turnover. Since Meredith Coleman has been station manager and I've been PD, we've completely changed the atmosphere of the station, which is probably the reason for our success of late.

"We've dropped all liners and positioning statements, although a promo will occasionally mention 'Hampton Roads' best music' because it was the theme of our TV spot. We have a music clock, but we don't have a format clock. The jocks are allowed to put phone calls on the air whenever they want, if they make sense.

"We actually play requests if a song is in the library... The jocks have access to the music computer and they can see if a song has been played recently. I've never put any limitations on those things, but nobody has ever abused them, which is kind of nice."

Campbell brought in midday host Steve Davis, who had worked with him at 2WD and at WRAL Raleigh, N.C., moving John Daniel to nights. Former WPHR Cleveland PD Cat Thomas, who had worked at co-owned WXLK Roanoke, Va., was teamed with former traffic reporter Teresa Brown for the station's first high-profile morning show. Besides the changes in jock approach that, Campbell says, give the station an up-tempo feel

even when the bulk of the available music is ballads, he also chose a top 40 jingle package—in this case the chants used by KPWR (Power 106) Los Angeles—because "all these AC jingles are 15 seconds long."

Musically, WJQI is positioned between 2WD and WLTY. It plays about 650 titles vs. what Campbell estimates as 450 on 2WD. It won't play soft AC warhorse artists—Neil Diamond, Bread, Carpenters, etc.—but it will play other soft AC titles. WJQI still plays a handful of '60s cuts, most of which Campbell hand-schedules. Its currents—two an hour during the day, three at night—are usually top 40 crossovers.

Can you still play "Too Much Passion" and "I Can See Clearly Now" in a four-way AC race? "Our audience grew up on the top 40 when the format was very wide and they still like that kind of variety," Campbell says. "It doesn't shock them at all... Our powers are highly tested and they turn over very quickly. But in between the Michael Boltons and Gloria Estefans, we give them variety... We have a 7.8 in middays and it's partially because of our large playlist."

Here's WJQI in p.m. drive: Mike + the Mechanics, "The Living Years"; Roberta Flack & Maxi Priest, "Set The Night To Music"; Kenny G, "Songbird"; George Benson, "On Broadway"; Hall & Oates, "Out Of Touch"; Linda Ronstadt, "Just One Look"; Simply Red, "Stars"; Fleetwood Mac, "Rhiannon"; Michael Bolton, "That's What Love Is All About"; Hamilton, Joe Frank, & Reynolds, "Don't Pull Your Love"; and Christopher Cross, "Never Be The Same."

Campbell doesn't pay much attention to WFOG ("They haven't shown a lot of growth 25-54; most of their audience is still over 50") or WMXN, which he perceives as "very close to a straight-ahead CHR station, especially at night." Instead, Campbell focuses on 2WD, which he calls "your garden-variety Jon Coleman [client]. It's good, but outside Dick Lamb's morning show, it's very liner-driven.

"They've never had a strong music image. People think they're still pretty talky, even though they aren't, outside morning drive. They've just added 30-minute music sweeps... I think we're more female-focused. They'll play Jackson Browne's 'Boulevard' where we'll spike Sister Sledge's 'We Are Family.'"

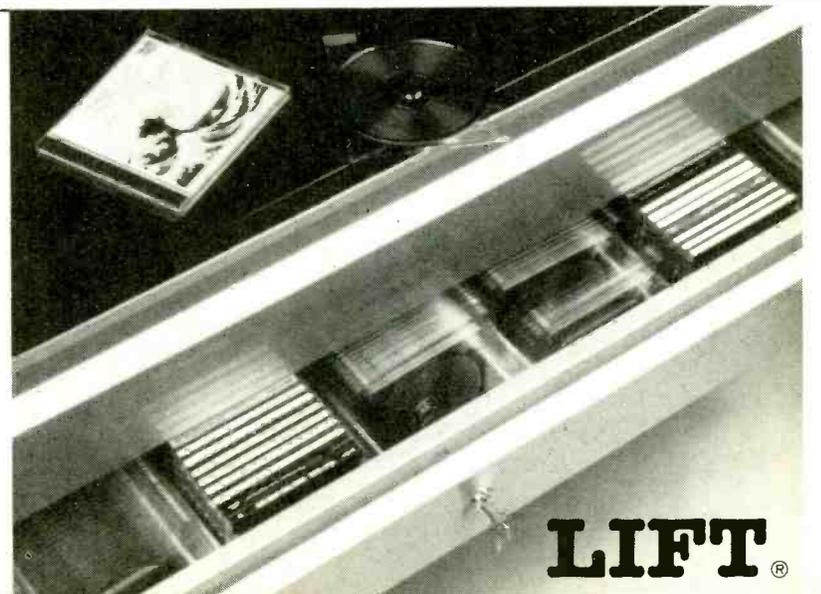
Promotionally, Joy 95 has run a heavy TV schedule since the fall. Its winter campaign promoted the station's Dollar Bill Game, where listeners who have 95 in the serial number of a dollar bill win \$100 daily or \$1,000 on Thursdays. This spring, the station has tied in with a local Ford dealer to give away three cars and is also using TV to promote the new morning show.

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Radio

XHTZ Unleashes New Promotion Vehicle Station Bus Suits Client Presentations, Live Concerts

NEW YORK—Giving new meaning to the term "multi-use vehicle," XHTZ (Z90) San Diego has just unveiled its "Unicorn LXXV," a customized station bus that can be used not only for remotes and promotions, but also for client presentations and entertainment, and live performances.

The bus comfortably seats 18 and comes complete with a stage on top and a sound system for live shows. GM Peter Moore says the Unicorn makes a city bus look small and claims, "It is the maximum size that you can drive on the road with for a single-unit vehicle." It measures 13-foot-8-inches high, 40-foot long, and 8½-foot wide.

Inside, the Unicorn has a kitchen and bathroom, two VCRs, two color televisions, a remote CD player, several DAT players, a cassette player, a broadcast facility in the front, and two separate seating areas.

The top of the bus opens up into what Moore calls "a patio on wheels." The sides go up, and an umbrella can be mounted." The top can also be



XHTZ (Jammin' Z90) San Diego recently unveiled the "Unicorn LXXV," a fully equipped station bus complete with a stage on top.

Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	—	2	REMEDY DEF AMERICAN ALBUM CUT/REPRISE	◆ THE BLACK CROWES 1 week at No. 1
2	1	1	8	ONE ISLAND 866 533/PLG	◆ U2
3	3	2	5	LET'S GET ROCKED MERCURY 866 568	◆ DEF LEPPARD
4	4	3	15	COME AS YOU ARE DGC 19120	◆ NIRVANA
5	8	17	5	UNDER THE BRIDGE WARNER BROS. 18978	◆ RED HOT CHILI PEPPERS
6	7	6	13	HELP ME UP REPRISE ALBUM CUT	◆ ERIC CLAPTON
7	10	12	12	WHAT YOU GIVE Geffen 19117	◆ TESLA
8	5	5	21	MAMA, I'M COMING HOME EPIC ASSOCIATED 74093/EPIC	◆ OZZY OSBOURNE
9	14	14	5	NOW MORE THAN EVER MERCURY ALBUM CUT	◆ JOHN MELLENCAMP
10	9	9	10	LIFE IS A HIGHWAY CAPITOL 44815	◆ TOM COCHRANE
11	6	4	7	HUMAN TOUCH COLUMBIA 74273	◆ BRUCE SPRINGSTEEN
12	13	11	8	NOTHING ELSE MATTERS ELEKTRA 64770	◆ METALLICA
13	11	8	14	EVERYTHING ABOUT YOU STARDOG 866 632/MERCURY	◆ UGLY KID JOE
14	20	19	6	BRAVADO ATLANTIC ALBUM CUT	RUSH
15	12	10	8	AIN'T IT HEAVY ISLAND ALBUM CUT/PLG	◆ MELISSA ETHERIDGE
16	25	30	5	BOHEMIAN RHAPSODY HOLLYWOOD 64794	◆ QUEEN
17	15	7	11	THE DREAM IS OVER WARNER BROS. ALBUM CUT	VAN HALEN
18	18	15	15	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
19	24	31	5	CHAINED EPIC ALBUM CUT	GIANT
20	16	18	9	WHEN I'M GONE IMPACT 54239/MCA	◆ MSG
21	26	33	6	BLACK FLAG ATLANTIC 87508	◆ KING'S X
22	22	22	9	COLD DAY IN HELL CHARISMA 96199	◆ GARY MOORE
23	46	—	2	ROLL OF THE DICE COLUMBIA ALBUM CUT	BRUCE SPRINGSTEEN
24	21	21	39	RIGHT NOW WARNER BROS. 19059	◆ VAN HALEN
*** POWER TRACK ***					
25	47	—	2	JUST TAKE MY HEART ATLANTIC 87509	◆ MR. BIG
26	19	13	15	AGAIN TONIGHT MERCURY 866 414	◆ JOHN MELLENCAMP
27	27	29	10	TIRED WINGS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
28	23	24	23	MYSTERIOUS WAYS ISLAND 866 189/PLG	◆ U2
29	29	35	5	GIRLFRIEND ZOO 14043	◆ MATTHEW SWEET
30	28	20	22	I CAN'T DANCE ATLANTIC 87532	◆ GENESIS
31	17	16	3	VIVA LAS VEGAS WARNER BROS. 18979	◆ ZZ TOP
32	49	—	2	MAKE YOU A BELIEVER IMPACT 54347/MCA	◆ SASS JORDAN
33	43	41	27	THE UNFORGIVEN ELEKTRA 64814	◆ METALLICA
34	37	37	44	TOP OF THE WORLD WARNER BROS. 19151	◆ VAN HALEN
35	33	32	23	GHOST OF A CHANCE ATLANTIC 87498	RUSH
*** FLASHMAKER ***					
36	NEW ▶	1	1	THE WILD LIFE CHRYSALIS ALBUM CUT/ERG	◆ SLAUGHTER
37	31	28	18	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
38	36	38	7	PRETTY TIED UP Geffen ALBUM CUT	GUNS N' ROSES
39	34	23	12	ANYBODY LISTENING? EMI 50388/ERG	◆ QUEENSRYCHE
40	38	43	3	STAND UP (KICK LOVE INTO MOTION) MERCURY ALBUM CUT	DEF LEPPARD
41	39	40	17	TEARS IN HEAVEN REPRISE 19038	◆ ERIC CLAPTON
42	NEW ▶	1	1	LIVING IN A DREAM DGC ALBUM CUT	◆ ARC ANGELS
43	NEW ▶	1	1	TOUCH THE HAND A&M ALBUM CUT	◆ BRYAN ADAMS
44	30	36	7	MAKIN' SOME NOISE MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
45	48	44	4	BAD LUCK EPIC ALBUM CUT	◆ SOCIAL DISTORTION
46	45	39	14	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
47	NEW ▶	1	1	EVEN FLOW EPIC ALBUM CUT	◆ PEARL JAM
48	NEW ▶	1	1	HIGH FICTION 64766/ELEKTRA	◆ THE CURE
49	42	42	33	HEAVY FUEL WARNER BROS. 19094	◆ DIRE STRAITS
50	35	—	2	SMELLS LIKE NIRVANA SCOTTI BROS. 75314	◆ "WEIRD AL" YANKOVIC

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.



by Phyllis Stark

used as a stage that could accommodate one artist or a duo, according to Moore. The bus has a built-in speaker system on the side.

The station plans to tie in a lot of promotions with the vehicle, even giving an evening in the bus away as a contest prize. The first promotion, "fortune on wheels," involves stopping cars with Z90 stickers and letting the driver choose a prize from a treasure chest on board the bus.

In addition to logos on the sides of the bus, there is also an electronic-reader board that can be programmed from inside the coach. Moore says staffers use it to send drivers a message to pull over for the "fortune on wheels" game.

Z90 owner Victor Diaz hopes to sell customized versions of the bus to other stations on a market-exclusive basis. Cost is about \$595,000.

After showing the vehicle at the recent National Assn. of Broadcasters convention, Z90 launched it in the market at its second anniversary party, April 17, which featured performances by Joe Public, Tracie Spencer, and Natural Selection.

Another unusual station vehicle is WZPL Indianapolis' "Armored Apple," a 1956 Dodge armored car that was once part of the Brinks security fleet. WZPL has used the vehicle for seven years. The station is now in the process of updating its vehicle fleet and would like to sell or trade the vehicle to another station.

In addition to appearances, remotes, and parades, the vehicle has been used in two promotions, "guess what's in it and win it" in 1989, and the more recent "crank it and bank it" in which listeners were given a key to the vehicle and the one who

(Continued on next page)

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	6	HIGH FICTION 64766/ELEKTRA	◆ THE CURE 4 weeks at No. 1
2	2	5	7	WEIRDO BEGGARS BANQUET ALBUM CUT/RCA	◆ THE CHARLATANS
3	3	10	7	TEEN ANGST (WHAT THE WORLD NEEDS NOW) VIRGIN 98551	◆ CRACKER
4	8	16	4	THE SWEETEST DROP BEGGARS BANQUET 62239/RCA	◆ PETER MURPHY
5	5	6	9	BORN OF FRUSTRATION FONTANA 866 495/MERCURY	◆ JAMES
6	7	8	12	UNDER THE BRIDGE WARNER BROS. 18978	◆ RED HOT CHILI PEPPERS
7	16	—	2	DIVINE THING BIG LIFE 865 7659/MERCURY	THE SOUP DRAGONS
8	10	12	7	HELLO CRUEL WORLD POLYDOR ALBUM CUT/PLG	◆ E
9	4	2	18	ONE ISLAND 866 533/PLG	◆ U2
10	11	15	6	VISIONS OF YOU ATLANTIC ALBUM CUT	◆ JAH WOBBLE'S INVADERS OF THE HEART
11	14	30	3	SOMEDAY I.R.S. ALBUM CUT	◆ CONCRETE BLONDE
12	6	3	9	SHE'S MAD SIRE ALBUM CUT/WARNER BROS.	◆ DAVID BYRNE
13	23	—	2	FAR GONE AND OUT DEF AMERICAN 40422/WARNER BROS.	◆ THE JESUS AND MARY CHAIN
14	26	—	2	LOVER LOVER LOVER SIRE 40435/REPRISE	◆ IAN MCCULLOCH
15	12	14	13	HIT ELEKTRA 64771	◆ THE SUGARCUBES
16	9	4	12	INTO THE FIRE NETWERK 1-2390/ARISTA	◆ SARAH MCLACHLAN
17	13	7	8	FABULOUS ATCO EASTWEST 96196	◆ HAPPYHEAD
18	19	25	5	DREAM ABOUT YOU Geffen ALBUM CUT	PETER CASE
19	20	26	3	BLOWING BUBBLES MCA ALBUM CUT	THE LIGHTNING SEEDS
20	27	27	3	WALKABOUT ELEKTRA ALBUM CUT	◆ THE SUGARCUBES
21	17	22	6	FAIT ACCOMPLI CHARISMA ALBUM CUT	◆ CURVE
22	15	11	10	RIPPLE ARISTA 1-2389	◆ THE CHURCH
23	22	18	16	COME AS YOU ARE DGC 19120	◆ NIRVANA
24	NEW ▶	1	1	WE ARE EACH OTHER ELEKTRA 64765	◆ THE BEAUTIFUL SOUTH
25	RE-ENTRY	3	3	LOW SELF OPINION IMAGO 28017	◆ ROLLINS BAND
26	NEW ▶	1	1	THE BALLAD OF PETER PUMPKINHEAD Geffen ALBUM CUT	◆ XTC
27	28	28	4	SILENT ALL THESE YEARS ATLANTIC 87511	◆ TORI AMOS
28	25	24	8	THE STATUE GOT ME HIGH ELEKTRA ALBUM CUT	◆ THEY MIGHT BE GIANTS
29	NEW ▶	1	1	PAIN LIES ON THE RIVERSIDE RADIOACTIVE 54387/MCA	◆ LIVE
30	NEW ▶	1	1	COLD FEELING EPIC ALBUM CUT	SOCIAL DISTORTION

Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

WINTER '92 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1992, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'91	Sp	Su	Fa	W	Call	Format	'91	Sp	Su	Fa	W
NEW YORK—(1)													
WRKS	urban	5.8	5.1	4.8	5.2	5.5	WKQX	AC	2.8	2.8	3.0	2.1	2.3
WLTW	AC	5.0	4.8	4.9	5.8	5.4	WJMO	Spanish	1.1	1.6	1.8	2.0	1.8
WBLS	urban	4.1	3.8	4.2	4.4	4.9	WNIB	classical	1.4	1.8	.8	1.5	1.7
WMXV	AC	4.2	4.2	3.4	4.2	4.3	WFMT	classical	1.5	1.1	1.1	1.2	1.4
WCBS-FM	oldies	5.0	5.2	5.1	4.9	4.2	WIND	Spanish	.9	.7	.5	1.7	1.1
WXRK	cls rock	3.2	3.3	3.8	3.9	4.1	WAIT	easy	.5	.7	.6	.7	1.0
WOR	N/T	4.3	4.6	4.0	3.3	4.0	WGCI	oldies	1.1	.7	1.0	1.0	1.0
WOHT	top 40/dance	3.7	4.0	4.2	4.8	3.9	SAN FRANCISCO—(4)						
WINS	N/T	5.7	4.3	4.3	4.1	3.8	KGO	N/T	8.9	7.8	8.0	8.4	8.4
WNEW-FM	album	2.8	3.1	4.0	3.8	3.7	KCBS	top 40/dance	6.2	6.1	5.3	5.3	4.6
WHTZ	top 40	3.6	3.6	3.8	3.3	3.6	KMEL	adult std	4.5	4.3	4.9	4.3	4.5
WPAT-FM	easy	4.0	4.0	3.9	2.7	3.5	KFRC	country	3.2	3.0	2.5	2.9	3.7
WCBS	N/T	4.4	3.4	3.5	3.0	3.4	KOIT-AM-FM	country	3.2	3.0	2.9	3.6	4.3
WABC	N/T	2.6	2.7	2.6	3.3	3.2	KSAN	country	3.2	3.0	2.5	2.9	3.7
WPLJ	top 40	2.0	2.2	2.3	2.8	2.8	KNBR	N/T	2.4	3.8	4.5	3.3	3.4
WNYN	country	2.5	3.3	3.5	2.7	2.7	KIOI	AC	2.9	3.9	3.2	2.7	3.3
WFAN	N/T	2.3	2.9	3.0	3.0	2.4	KABL-AM-FM	AC	2.8	2.6	2.7	3.0	3.2
WQCD	adult alt	2.3	2.4	2.0	1.9	2.3	KSOL	top 40/dance	2.9	3.6	2.8	2.9	2.8
W5KQ-FM	Spanish	2.1	1.9	2.0	2.4	2.2	KKSF	adult alt	2.3	2.5	2.7	2.5	2.7
WNEW	adult std	1.7	2.1	2.5	1.9	1.9	KITS	modern	3.1	2.6	2.7	3.1	2.5
WQXR-AM-FM	classical	1.3	1.7	1.8	1.4	1.9	KRQR	album	2.9	2.3	2.8	2.2	2.5
WADO	Spanish	2.2	1.8	1.5	1.9	1.6	KBAY	AC	1.9	2.1	2.0	2.3	2.3
WLIR	N/T	1.5	1.6	1.7	1.2	1.3	KKHI-AM-FM	classical	2.2	2.4	2.3	1.7	2.3
WNCN	classical	1.5	1.3	1.1	1.5	1.3	KDFC-AM-FM	classical	1.9	2.7	2.4	2.3	2.2
WSKQ	Spanish	1.3	1.3	1.2	1.1	1.2	KOFY	Spanish	.5	.6	.8	.7	2.0
LOS ANGELES—(2)													
KIIS-AM-FM	top 40	4.7	4.7	5.3	4.9	5.0	KBLX-AM-FM	urban	2.3	2.0	2.5	2.4	1.9
KPWR	top 40/dance	3.5	3.4	3.5	4.3	5.0	KDBQ/KDBK	AC	1.6	1.5	1.8	1.2	1.8
KOST	AC	5.7	6.1	5.9	6.0	4.8	KFOG	album	2.3	1.9	2.3	1.6	1.8
KBIG	AC	3.5	4.1	3.8	3.2	4.2	KHQT	top 40/dance	1.4	1.9	1.8	1.5	1.8
KWKW	Spanish	3.1	3.4	3.1	3.8	4.2	KFRC-FM	oldies	1.9	2.2	2.3	1.8	1.5
KKBT	urban	3.6	4.1	4.9	3.8	3.8	KSFO	oldies	1.4	2.1	2.6	1.8	1.5
KLOS	album	4.0	4.5	4.5	4.4	3.5	KSJO	album	1.6	1.6	1.6	1.8	1.5
KRTH	oldies	2.8	3.6	3.8	4.0	3.5	KBRG	Spanish	1.4	1.1	2.0	2.1	1.4
KABC	N/T	4.3	5.1	4.7	4.2	3.4	KOME	album	1.3	1.5	1.4	1.8	1.4
KLVE	Spanish	3.1	2.8	3.5	4.0	3.3	KYA	oldies	1.4	1.1	1.2	1.4	1.3
KFWB	N/T	4.3	3.1	3.1	2.5	3.2	KJAZ	jazz	1.3	1.1	.8	1.0	1.2
KXEZ	AC	3.2	3.0	2.8	2.9	3.2	KNEW	country	1.0	1.2	.8	1.2	1.2
KROQ	modern	2.9	3.1	2.7	3.2	3.1	KARA	oldies	.9	1.3	.7	.9	1.0
KTSW	adult alt	2.9	2.8	2.5	2.2	3.1	PHILADELPHIA—(5)						
KL5X	cls rock	2.1	2.8	2.8	2.8	3.0	KYW	N/T	8.8	8.7	7.5	7.6	8.4
KFI	N/T	2.4	2.3	2.1	2.7	2.5	WUSL	urban	6.1	7.2	6.8	6.8	7.1
KMPC	N/T	2.4	2.6	2.6	2.8	2.4	WMMR	album	5.4	5.7	6.4	7.2	6.2
KNX	N/T	4.0	2.7	2.6	2.8	2.4	WEAZ-FM	AC	5.5	5.6	5.2	5.1	6.0
KKHJ	Spanish	2.3	1.7	2.1	1.9	2.3	WYSP	cls rock	5.7	6.1	5.9	6.2	5.9
KTNQ	Spanish	2.7	2.7	2.4	3.0	2.3	WPEN	adult std	6.9	5.6	6.3	4.3	5.5
KZLA	country	2.8	1.6	2.6	2.4	2.3	WEGX	top 40	4.2	3.9	3.7	4.9	4.9
KQLZ	album	3.0	2.0	2.2	2.4	2.2	WVDB	N/T	4.1	4.8	5.0	4.7	4.8
KCBS-FM	oldies	1.6	1.9	1.4	1.4	1.9	WXTU	country	5.4	4.0	4.7	4.9	4.3
KNGO	classical	1.3	1.4	1.3	1.7	1.7	WYXR	AC	3.6	4.2	4.3	3.8	4.2
KLIT	AC	.8	.9	1.6	1.5	1.3	WYXZ	oldies	3.9	4.4	5.0	4.6	3.8
KALI	Spanish	1.2	1.9	1.1	1.0	1.2	WUOL-FM	oldies	4.2	4.6	3.9	4.2	3.6
KJLH	urban	1.1	1.3	1.4	1.2	1.1	WWMG	top 40/dance	5.2	4.9	4.1	4.4	3.5
CHICAGO—(3)													
WGN	N/T	7.8	8.2	8.4	8.5	8.8	WIOQ	urban	3.7	3.6	3.8	3.1	3.4
WGCI-FM	urban	7.4	6.6	8.1	6.8	6.8	WDAS-FM	N/T	2.4	2.0	2.7	4.0	3.4
WBBM-FM	top 40	6.9	5.8	4.9	5.1	5.0	WFLN	classical	2.6	3.2	2.9	2.9	2.9
WUSN	country	3.8	3.3	4.5	3.8	4.7	WKSZ	AC	3.0	3.4	2.6	2.1	2.4
WBBM	N/T	5.2	3.9	3.8	4.4	4.0	WHAT	N/T	1.4	.8	.6	1.5	1.1
WWBZ	urban	1.4	3.9	4.6	3.8	4.0	WDAS	religious	1.1	.9	1.0	1.1	1.0
WVAZ	album	4.8	4.3	4.7	4.2	3.9	WEAZ	easy	.4	.4	.2	.6	1.0
WXRT	album	3.6	3.3	2.6	3.3	3.8	WPST	top 40	.7	.7	.4	.8	1.0
WLIT	AC	3.5	3.9	3.4	3.4	3.7	DETROIT—(6)						
WLS-AM-FM	N/T	4.1	3.1	3.9	3.2	3.6	WJR	AC	8.3	8.0	9.3	9.3	8.3
WJJD	adult std	2.4	3.6	4.1	3.2	3.4	WJLB	urban	7.2	6.3	6.2	6.6	6.3
WLUJ	N/T	2.7	3.1	2.8	3.2	3.2	WJW	N/T	5.9	5.7	4.4	6.3	6.2
WNUP	adult alt	2.3	3.1	3.4	3.8	3.2	WVWW	country	5.1	6.3	6.1	5.3	5.0
WJMP-FM	album	3.5	3.6	3.5	2.7	3.0	WXYT	N/T	4.5	3.7	3.7	4.3	4.8
WJMK	oldies	2.8	3.4	3.2	2.9	2.9	WLTI	AC	5.1	3.7	3.3	3.8	4.7
WCKG	cls rock	3.9	3.4	3.7	2.6	2.6	WHYT	top 40/dance	4.2	4.5	4.7	4.4	4.6
WMAQ	N/T	4.5	2.5	3.2	2.5	2.5	WLLZ	album	3.7	3.4	4.2	4.3	4.5
WPNT	AC	1.3	2.5	2.1	2.3	2.5	WJOI	AC	5.4	5.1	3.6	3.9	4.4
							WKQI	AC	3.9	4.7	5.0	4.7	4.4
							WOMC	oldies	2.9	3.9	5.4	4.5	3.8

Call	Format	'91	Sp	Su	Fa	W	Call	Format	'91	Sp	Su	Fa	W
WNIC	AC	3.8	3.5	3.2	3.4	3.5	KROQ	modern	1.7	1.9	2.9	2.1	2.0
WRIF	album	3.7	4.4	3.9	2.8	3.5	KWRP	easy	1.0	1.6	1.2	1.0	2.0
WCSX	cls rock	4.1	3.5	4.1	3.8	3.2	KCKC	country	1.6	2.3	2.4	2.8	1.9
WJZZ	adult alt	3.4	3.8	3.6	3.1	3.1	KLVE	Spanish	1.2	.9	.7	1.3	1.9
WMXD	urban	1.7	2.7	3.5	3.8	3.1	KNX	N/T	4.5	2.8	2.1	2.7	1.8
CKLW	adult std	2.5	2.7	3.1	2.9	3.0	KKBT	urban	1.7	3.1	2.1	1.7	1.6
WORS	classical	2.0	1.7	2.2	1.9	2.8	KABC	N/T	1.2	1.6	1.8	1.2	1.5
WDFX	top 40	3.6	2.9	2.7	2.3	2.5	KOLA	oldies	1.1	1.4	1.6	1.1	1.5
CJMX	modern	.6	.6	1.6	1.5	2.0	KTVW	adult alt	1.8	1.7	1.1	1.7	1.5
WCHB	urban	.8	.8	.6	.5	1.1	KBON	oldies	1.0	.6	.7	1.0	1.4
WGPR	urban	1.2	1.3	.9	.9	1.0	KPWR	top 40/dance	.6	.8	.6	.9	1.4

NASSAU-SUFFOLK, N.Y.—(14)

WALK-AM-FM	AC	5.3	7.1	6.4	6.3	5.4	KGO	N/T	11.3	7.9	8.5	10.7	7.9
WBAB-FM	album	3.9	4.7	4.7	3.8	5.1	KHQT	top 40/dance	5.5	7.1	6.9	5.3	6.5
WXRK	cls rock	2.9	3.5	3.2	4.3	4.7	KBAY	AC	6.3	6.2	6.3	5.9	6.1
WBLI	AC	5.6	5.1	4.5	4.6	4.5	KSJO	album	4.8	4.7	4.7	5.1	4.3
WCBS	N/T	4.9	4.1	3.3	3.9	4.3	KOME	album	3.4	3.9	4.8	3.5	4.2
WOR	N/T	3.8	3.8	3.9	3.7	4.3	KCBS	N/T	6.9	3.9	3.7	4.7	4.1
WCBS-FM	oldies	5.8	5.4	4.9	5.0	4.1	KOIT-AM-FM	AC	2.5	2.7	2.6	3.0	3.7
WMTZ	top 40	3.9	4.2	4.2	3.2	3.8	KBRG	Spanish	1.8	2.4	2.0	3.2	3.6
WHYZ	easy	3.3	2.6	3.8	3.2	3.7	KARA	oldies	3.1	4.8	2.8	3.1	3.5
WPAT-FM	N/T	2.3	2.7	2.3	3.4	3.5	KRTY	country	2.2				

LMA's Make Norfolk An Urban/AC War Zone; Miller To Double 99; Kaye & WGTZ Settle

IN A SIGN-of-the-times story, Norfolk, Va., which has only one mainstream urban outlet, now has two urban/AC FMs, both involving local marketing agreements. WMYA/WMYK, which was an LMA before becoming co-owned, now has some competition from AM outlet WBSK. That station picks up the Satellite Music Network urban/AC format that WMYK has dropped and is LMA'ing Christian/AC WXRI, which becomes WBSK-FM (K108).

PROGRAMMING: MILLER'S TALE

Former KZAP Sacramento, Calif., PD Chris Miller, displaced by that station's change to country KNCI, is the new PD at rock/AC KDBK/KDBQ San Francisco, replacing Jim Herron ... AC KKLK Phoenix PD Mark McCoy adds PD duties for N/T sister KTAR, Scott Burton exits.

Simulcast churban outlet WERQ-AM Baltimore picks up Unistar/CNN N/T, as does former Satellite Music Network Kool Gold outlet WNEZ Hartford, Conn. ... Look for easy KOQL Salt Lake City to be all-sports on FM when you read this.

At Spanish WQBA-FM Miami, station manager Maria Elena Llansa adds PD duties, replacing Luis Guilermes, who transfers to the production manager job at WQBA-AM. Night jock Julio Vergara is now MD.

Jerry Clifton is the new consultant at WIOQ (Q102) Philadelphia. That station has dropped most of its Latin dance product and is now decidedly more churban ... Urban WCKU (U102) Lexington, Ky., PD Hozie

Mack is now PD/morning man of urban WQQK (92Q) Nashville, replacing Paderick McFreen.

N/T WHIO Dayton, Ohio, PD Keith Wright exits ... Churban WWKX Providence, R.I., moves more mainstream ... KCAL River-



by Sean Ross with Phyllis Stark & John Lannert

side, Calif., PD Edgar Madrigal adds PD duties for Spanish XPRS San Diego. KCAL's Edgar Recinos will be PD when crosstown KHPY returns to the air shortly as a Spanish-language outlet.

Birmingham, Ala., gets a new AC outlet. WLBI will be local in mornings, sports-talk in afternoons, and SMN AC for the rest of the day. Co-owner/GM Terri Lowry comes from WKLD Oneonta, Ala. PD Doug Brewer was at crosstown WAPI.

Having gone all-Led Zeppelin for several days, WXRC Charlotte, N.C., remains album rock, but is now known as Rock 95.7. The revamped format is somewhat more moderate than WXRC's previous hard-rock approach but still more current-based

than rival WRFX, according to PD Bill Conway. Former WRFX staffer Mary Landon, who had been in artist management, joins the airstaff as The Rock & Roll Animal exits.

Former WVIC Lansing, Mich., PD Haz Montana joins Critical Mass Media as a consultant ... Top 40 WIRX St. Joseph, Mich., PD/morning man Jim Gifford leaves to become part-owner/GM of WRHN Rhinelander, Wis. ... Former KFTZ Idaho Falls, Idaho, PD Rich Summers returns for PD/mornings from KZHT Salt Lake City. Current PD Jay Stevens stays in afternoons; morning man Brian Elder exits.

Gary Shannon, former PD of KDMX Dallas, is the new PD at country KHEY El Paso, Texas, replacing Keith Hill ... Simulcast country AM WIVK Knoxville, Tenn., will go N/T around June 1 ... Former WHP Harrisburg, Pa., consultant Al Cornish is the new GM as top 40 WTLQ (Q102) Wilkes Barre, Pa., starts leaning more adult.

Former WSKQ New York night jock Fernando DeOstos is the new PD of Spanish WBRQ Caguas, Puerto Rico ... Album KKDJ Fresno, Calif., did indeed flip to modern rock.

PEOPLE: OK BY KAYE

The Dayton (Ohio) Daily News says former WGTZ (Z93) morning man Alan Kaye has settled his 2-year-old breach-of-contract suit against the station. Terms of the settlement were not disclosed. Kaye won \$910,000 in a jury trial in March.

Four staffers from Washington, D.C.'s WTOP/WASH exit to join USA Today's in-flight Sky Radio service. WTOP business editor Frank Baranko is named ND. WTOP Anchor Bill Thompson and Dave Johnson will handle similar duties. WASH programming assistant Ramona Bourgeois is named operations assistant. Also, Sky Radio has signed on

Meanwhile, in the LMA capitol of the world, Jackson, Miss., N/T WSLI has entered into an LMA with WHJT and is now simulcasting its Christian/AC format outside mornings, where Farmer Jim Neal remains on duty. Also, the LMA that allowed black gospel WOAD to put its format on FM is over. The former WOAD-FM returns to its WJXN-FM call letters and will simulcast WJXN-AM's southern gospel format.

South Central Communications has launched LMA's in two different markets. AC WZEZ Nashville has struck a sales only LMA with oldies WRMX. In Evansville, Ind., its oldies WIKY is now being simulcast on top 40 WSYZ. Both stations had been satellite outlets. Now Johnny & Elaine Kincaid from crosstown WKDQ will do mornings on WIKY; PD Brenda Whitney will do afternoons.

The long-pending LMA between top 40 KHFI Austin, Texas, and rival KBTS (B93) has finally closed. PD Elvis Duran and his staff are out. The station will run jockless for now ... KKIK-FM Lubbock, Texas, had been simulcasting crosstown religious FM KAMY as part of an LMA with an option to buy. The LMA has ended and KKIK-FM is again simulcasting its Tejano AM.

newsline...

JOEL HOLLANDER is upped from station manager to GM at WFAN New York following that station's sale from Emmis to Infinity. Hollander replaces Randy Bongarten, who stays with Emmis.

ROY ANDERSON, GM of KEZK St. Louis, is upped to controller for parent Adams Radio Corp.

WILLIAM MURDOCH, GM of KSL-TV Salt Lake City, becomes executive VP/GM for both KSL-TV and co-owned KSL-AM. KSL-AM's GM Russ Wood becomes VP/corporate sales for the two stations.

JIM TEESON has resigned as senior VP/affiliate relations for Unistar to open a consultancy.

LYNN CHRISTIAN will exit as senior VP/radio for the National Assn. of Broadcasters after its September radio convention.

GARY BERNSTEIN joins SupeRadio for affiliate relations. He previously ran his own artist management/record production company.

VNU, parent company of the former Birch/Scarborough Research, will license the Birch database to any company looking to do radio research. The VNU package includes telephone numbers, demo information, and listening information for 2 1/2 million survey respondents.

to carry some Mutual Broadcasting System programs, including Larry King, "America In The Morning," and NFL Football.

At urban WJHM (102 Jamz) Orlando, Fla., P/T Jo Jo Dancer joins Welch & Woody in mornings. She was previously part of the morning team at now de-funked urban outlet WORL. Former morning co-host Bruce B. Bad goes to late nights.

Former WKZL Winston Salem, N.C., morning man David Hutcheson joins top 40 WKSI for mornings, replacing Tim Meadows ... P/T Kiki Vale is upped to nights at AC KUDL Kansas City, Mo. ... Former WZKS Louisville, Ky., night jock Joe Crawford goes to nights at WBZZ (B94) Pittsburgh, replacing Michael Savage. He'll now be known as Joe Nasti, not to be confused with the Joe Nasty who is reportedly headed for XHTZ San Diego; Billy Burke from KODZ Dallas joins XHTZ for p.m. drive.

Former WZLX Boston "Lost '45s" host Barry Scott takes his '70s oldies show to crosstown WBOS. WLTF Cleveland and WSTR Atlanta have also added '70s gold shows recently.

Sorry to report the April 16 cancer death of WTAE/WVTY Pittsburgh GSM Jay Davis and the heart-attack death the same day of former WANT Richmond, Va., PD Charles Francis III ... Album WHVY Baltimore p.m. driver Karen Aylor relinquishes the MD stripes ... Overnighter Sue O'Neil becomes MD/middays at top 40 WKDD Akron, Ohio.

Former WSSX Charleston, S.C., PD Walt Speck is the new APD at AC WLEV Allentown, Pa. ... P.M. driver Bill Sheridan is upped to MD at AC WMGS (Magic 93) Scranton, Pa., as Norm Marriot checks out ... Former top 40 WZKX Biloxi, Miss., p.m. driver G. Michael Keating is the new APD/MD/p.m. driver at rival WQID. Joey Parker exits.

KLZX Now Overseeing KCPX Also, Jackson, Miss., Gets Another LMA

News/classic rock combo KCNR/KLZX Salt Lake City is now LMA'ing AC rival KCPX. GM Ernie Kovacs is out. KLZX PD Mike Beck is upped to OM for both stations. KCNR's format will move to KCPX's currently simulcast AM. KCNR's old frequency will then simulcast KLZX.

Kinison KLOL Plug To Live On Television

Comedian Sam Kinison is gone, but his TV spots live on KLOL Houston. When Kinison died in a highway collision last month, KLOL was re-editing a series of ads in which he promotes KLOL's "thousand-dollar Thursday."

Unsure of whether to go ahead with the spots, which had previously aired last fall, KLOL let its listeners vote. Station management had decided to continue the campaign if the response was at least 70% favorable. In a week of voting, KLOL logged more than 5,000 calls, with 75% in favor of running the ads. The campaign begins Friday (1).

Regs Investigation On The Way?

BY BILL HOLLAND

WASHINGTON, D.C.—Rumors were ripe before Congress' Easter recess that a full-fledged House investigation into the FCC's decision in March to relax radio-ownership rules would soon be scheduled.

But a spokesman for Rep. John Dingell, D-Mich., who chairs the Oversight and Investigations Subcommittee, said March 21 that no hearing will be announced until further study is completed. Subcommittee staffers, he said, must pore through the mounds of data the FCC twice supplied at Dingell's request to find support for the allegation that the FCC voted for the new rules first, then compiled data to support the decision afterward.

MARKEY, JOHN, & THE BOUNCING BUNCH

Dingell and another important communications policy legislator, Edward Markey, D-Mass., both

ranked high on the list of the House's check overdraft writers released April 17 by the House Ethics Subcommittee.

Markey, chairman of the House

WASHINGTON ROUNDUP

Communications Subcommittee, wrote a total of 92 overdrafts during the 39-month period examined by the House Ethics Committee, according to the released document. Dingell, chairman of the House Energy and Commerce Committee, wrote more than one a month, with 48 overdrafts.

While the two lawmakers fell short of the numbers for top overdrafters on this second list (Rep. Ron Dellums topped that list with 851) and were not fingered as "top

abusers" on the original April 1 list of those whose checks exceeded their next month's paychecks, both made the top 100 chart.

Ethics Committee staffers and many lawmakers have said that in some cases, an overdraft could be due to the House bank's slow and sloppy bookkeeping. The list also does not mention the amounts of the checks that were covered.

FCC BUREAU CAN FINE \$20K

The FCC has OK'd a rule allowing commission bureau chiefs—including the Mass Media Bureau, which oversees radio—to fine stations in violation of FCC rules up to \$20,000. Until now, FCC bureau chiefs sent notices of apparent liability involving fines of that size to the full FCC for action. However, the FCC said bureau chiefs do not have the authority to levy fines in equal opportunity violations.

POWER PLAYLISTS™

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100 COUNTRY

96TICFM
Hartford P.D.: Tom Mitchell

- En Vogue, My Lovin' (You're Never Gon
- Vanessa Williams, Save The Best For L
- Mr. Big, To Be With You
- Eric Clapton, Tears In Heaven
- Color Me Badd, Thinkin' Back
- Mint Condition, Breakin' My Heart (Pr
- Kathy Troccoli, Everything Changes
- Joe Public, Live And Learn
- Michael Jackson, In The Closet
- Degrees Of Motion, Do You Want It Rig
- Jody Watley, I'm The One You Need
- Chris Walker, Take Time
- CeCe Peniston, We Got A Love Thang
- Right Said Fred, Don't Talk Just Kiss
- Kris Kross, Jump
- Sophie B. Hawkins, Damn I Wish I Was
- Kym Sims, Take My Advice
- Lidell Townsell, Nu Nu
- Vanessa Williams, Money Don't Matt
- Boyz II Men, Please Don't Go
- Laura Enea, This Is The Last Time
- Karyn White, The Way I Feel About You
- Paula Abdul, Will You Marry Me
- Giggles, What Goes Around
- TLC, Ain't 2 Proud 2 Beg
- Mocassoul, Losing You
- Shawn Christopher, Don't Lose The Mag
- Amy Grant, Good For Me
- Atlantic Starr, Masterpiece

EAGLE 106
Philadelphia P.D.: Brian Philips

- Vanessa Williams, Save The Best For L
- Genesis, I Can't Dance
- Eric Clapton, Tears In Heaven
- Mr. Big, To Be With You
- Amy Grant, Good For Me
- Celine Dion & Peabo Bryson, Beauty An
- Mariah Carey, Make It Happen
- Kathy Troccoli, Everything Changes
- Queen, Bohemian Rhapsody
- Paula Abdul, Will You Marry Me
- U2, One
- Jody Watley, I'm The One You Need
- CeCe Peniston, We Got A Love Thang
- Tevin Campbell, Tell Me What You Want
- En Vogue, My Lovin' (You're Never Gon
- Atlantic Starr, Masterpiece
- Richard Marx, Hazard
- CeCe Peniston, Finally
- Giggles, What Goes Around
- Michael Jackson, Remember The Time
- Bruce Springsteen, Human Touch
- Red Hot Chili Peppers, Under The Brid
- Karyn White, Romantic
- Color Me Badd, All 4 Love
- U2, Mysterious Ways
- Celine Dion, If You Asked Me To
- Jesus Jones, Right Here, Right Now
- Kris Kross, Jump
- Nirvana, Come As You Are

1390
Chicago P.D.: Dave Shakes

- Robert Owens, I'll Be Your Friend
- En Vogue, My Lovin' (You're Never Gon
- Vanessa Williams, Save The Best For L
- Lidell Townsell, Nu Nu
- Joe Public, Live And Learn
- Cause & Effect, You Think You Know He
- Kris Kross, Jump
- En Vogue, My Lovin' (You're Never Gon
- Giggles, What Goes Around
- FHR Project, Out Of Control
- TKA, Maria
- Michael Jackson, In The Closet
- Paris Red, Good Friend
- Arthur Baker, 10U
- Atlantic Starr, Masterpiece
- L.A. Style, James Brown Is Dead
- Right Said Fred, Don't Talk Just Kiss
- Queen, Bohemian Rhapsody
- Clubland Featuring Zemya Hamil, Set M
- CeCe Peniston, We Got A Love Thang
- Good 2 Go, Never Satisfied
- Mocassoul, Losing You
- Vanessa Williams, Save The Best For L
- Cure, High
- T.P.E., Forever And A Day
- Kathy Troccoli, Everything Changes
- Daisy Dee, Pump It Up All The Way
- Mariah Carey, Make It Happen
- Voyce, Within My Heart
- Boyz II Men, Please Don't Go
- Salt-N-Pepa, You Showed Me
- Laura Enea, This Is The Last Time

KIISFM 102.7
Los Angeles P.D.: Bill Richards

- En Vogue, My Lovin' (You're Never Gon
- Joe Public, Live And Learn
- Vanessa Williams, Save The Best For L
- U2, One
- Mariah Carey, Make It Happen
- Red Hot Chili Peppers, Under The Brid
- Mr. Big, To Be With You
- Eric Clapton, Tears In Heaven
- CeCe Peniston, We Got A Love Thang
- Queen, Bohemian Rhapsody
- Kris Kross, Jump
- Richard Marx, Hazard
- Michael Jackson, Remember The Time
- Redhead Kingpin & The F.B.I., 3-2-1 P
- Color Me Badd, Thinkin' Back
- Vanessa Williams, Save The Best For L
- Chris Walker, Take Time
- CeCe Peniston, Finally
- Nirvana, Come As You Are
- Ugly Kid Joe, Everything About You
- TLC, Ain't 2 Proud 2 Beg
- Shance, I Love Your Smile
- Sophie B. Hawkins, Damn I Wish I Was
- Paula Abdul, Will You Marry Me
- Mint Condition, Breakin' My Heart (Pr
- Lidell Townsell, Nu Nu
- Color Me Badd, I Wanna Sex You Up
- Amy Grant, Good For Me
- Luther Vandross, Power Of Love/Love P
- U2, Mysterious Ways

COUNTRY 92.5
WVYZ FM
Hartford P.D.: Johnny Michaels

- Ronnie Milsap, All Is Fair In Love An
- Ricky Van Shelton, Backroads
- Sawyer Brown, Some Kind Of Trouble
- Brooks & Dunn, Neon Moon
- Tracy Lawrence, Lovin' All Night
- Pirates Of The Mississippi, Til I'm H
- Clinton Gregory, Play, Ruby, Play
- Garth Brooks, Papa Loved Mama
- Tracy Lawrence, Today's Lonely Fool
- Aaron Tippin, There Ain't Nothin' Wro
- Billy Burrell, Nothin' To Do (And Ai
- Dixiana, Waitin' For The Deal To Go D
- Sammy Kershaw, Don't Go Near The Wate
- Mark Chesnutt, Old Flames Have New Na
- Ronna Reeves, The More I Learn (The L
- George Strait, Gone As A Girl Can Get
- Little Texas, First Time For Everythi
- Collin Raye, Every Second
- Matthews, Wright & King, The Power Of
- Billy Ray Cyrus, Achy Breaky Heart
- McBride & The Ride, Sacred Ground
- Michelle Wright, Take It Like A Man
- Lynyrd Skynyrd 1991, Pure & Simple
- Suzie Bogguss, Aces
- Trisha Yearwood, The Woman Before Me
- Patty Loveless, Can't Stop Myself Fro
- Doug Stone, Come In Out Of The Pain
- Restless Heart, Familiar Pain
- Dan Seals, Mason Dixon Line
- Travis Tritt, Nothing Short Of Dying

KIKK 95.7 FM
Houston P.D.: Jim Robertson

- Collin Raye, Every Second
- Mark Chesnutt, Old Flames Have New Na
- Tanya Tucker, Some Kind Of Trouble
- Wynonna, She Is His Only Need
- Tracy Lawrence, Lovin' All Night
- Marty Stuart, Burn Me Down
- Brooks & Dunn, Neon Moon
- Vince Gill, Take Your Memory With You
- Hal Ketchum, Past The Point Of Rescue
- Mark Chesnutt, Old Flames Have New Na
- McBride & The Ride, Sacred Ground
- Garth Brooks, Papa Loved Mama
- Billy Dean, Only The Wind
- Rodney Crowell, Lovin' All Night
- Alan Jackson, Dallas
- John Anderson, Straight Tequila Night
- Sawyer Brown, Some Girls Do
- Doug Stone, Come In Out Of The Pain
- George Strait, Gone As A Girl Can Get
- Ricky Van Shelton, Backroads
- Reba McEntire, Is There Life Out Ther
- Michelle Wright, Take It Like A Man
- Lorrie Morgan, Except For Monday
- Dwight Yoakam, It Only Hurts When I C
- Shenandoah, Rock My Baby
- Keith Whitley, Somebody's Doin' Me Ri
- Travis Tritt, Anytime
- Randy Travis, Forever Together
- Suzie Bogguss, Outbound Plane
- Confederate Railroad, She Took It Lik
- Ricky Van Shelton, After The Lights G

95.5 FM WPGC
Washington, D.C. P.D.: Jay Stevens

- Jodeci, Come & Talk To Me
- En Vogue, My Lovin' (You're Never Gon
- TLC, Ain't 2 Proud 2 Beg
- Bebe & Cece Winans, It's O.K.
- R. Kelly & Public Announcement, She's
- Joe Public, Live And Learn
- Kris Kross, Jump
- Vanessa Williams, Save The Best For L
- Aaron Hall, Don't Be Afraid
- Michael Jackson, In The Closet
- Luther Vandross, Sometimes It's Only
- TLC, Baby-Baby-Baby
- Tracie Spencer, Love Me
- Mint Condition, Forever In Your Eyes
- CeCe Peniston, Keep On Walkin'
- Nice & Smooth, Sometimes I Rhyme Slow
- Arrested Development, Tennessee
- Lisa Stansfield, All Woman
- Big Daddy Kane, The Lover In You
- Luke, I Wanna Rock
- Chaka Khan, Love You All My Lifetime
- Patti LaBelle, When You've Been Bless
- Kathy Sledge, Take Me Back To Love Ag
- Lionel Richie, Do It To Me
- Michael Jackson, Remember The Time
- Keith Sweat, Why Me Baby?
- Gerald Levert, Baby Hold On To Me
- Jody Watley, I'm The One You Need
- Tevin Campbell, Goodbye
- Black Sheep, The Choice Is Yours

Q102
Philadelphia P.D.: Jefferson Ward

- Joe Public, Live And Learn
- Kris Kross, Jump
- En Vogue, My Lovin' (You're Never Gon
- Lidell Townsell, Nu Nu
- Naughty By Nature, Everything's Gonna
- TLC, Ain't 2 Proud 2 Beg
- Vanessa Williams, Save The Best For L
- Mint Condition, Breakin' My Heart (Pr
- Aaron Hall, Don't Be Afraid
- CeCe Peniston, We Got A Love Thang
- Boyz II Men, Please Don't Go
- Lil Suzy, Take Me In Your Arms
- Atlantic Starr, Masterpiece
- TKA, Maria
- Shance, Silent Prayer
- Tevin Campbell, Tell Me What You Want
- Hammer, 2 Legit 2 Quit
- Chaka Khan, Love You All My Lifetime
- Boyz II Men, Uhh Ahh
- U2, One
- Marky Mark & The Funky Bunch, Good Vi
- Giggles, What Goes Around
- CeCe Peniston, Finally
- 2 Hyped Brothers & A Dog, Doo Doo Bro
- R. Kelly & Public Announcement, She's
- Jody Watley, I'm The One You Need
- Color Me Badd, I Wanna Sex You Up
- M.C. Luscious, Boom I Got Your Boyfri
- C+C Music Factory, Gonna Make You S
- Heavy D. & The Boyz, It Is Good To Yo
- Salt-N-Pepa, Let's Talk About Sex

FOX
Detroit P.D.: Chuck Beck

- Joe Public, Live And Learn
- En Vogue, My Lovin' (You're Never Gon
- Vanessa Williams, Save The Best For L
- Mariah Carey, Make It Happen
- Eric Clapton, Tears In Heaven
- Kathy Troccoli, Everything Changes
- Mariah Carey, Make It Happen
- Bryan Adams, Thought I'd Died And Gon
- Queen, Bohemian Rhapsody
- Michael Jackson, Remember The Time
- Jody Watley, I'm The One You Need
- Smithereens, Too Much Passion
- Chris Walker, Take Time
- Richard Marx, Hazard
- Atlantic Starr, Masterpiece
- Howard Jones, Lift Me Up
- U2, One
- Paula Abdul, Will You Marry Me
- Prince & The N.P.G., Money Don't Matt
- Color Me Badd, Slow Motion
- Michael Jackson, In The Closet
- Prince & The N.P.G., Money Don't Matt
- Bebe & Cece Winans, It's O.K.
- Boyz II Men, Please Don't Go
- Teddy Riley Featuring Tammy Lu, Is It
- Mr. Big, To Be With You

KMEL JAMS
San Francisco P.D.: Keith Naftaly

- Jodeci, Come & Talk To Me
- En Vogue, My Lovin' (You're Never Gon
- Arrested Development, Tennessee
- TLC, Ain't 2 Proud 2 Beg
- Gerald Levert, Baby Hold On To Me
- Shance, Silent Prayer
- Tracie Spencer, Love Me
- Joe Public, Live And Learn
- Naughty By Nature, Everything's Gonna
- Michael Jackson, In The Closet
- Black Sheep, The Choice Is Yours
- Chaka Khan, Love You All My Lifetime
- Clubland Featuring Zemya Hamil, Set M
- Vanessa Williams, Save The Best For L
- Eric Clapton, Tears In Heaven
- Boys, The Saga Continues
- Mint Condition, Forever In Your Eyes
- Ruff, White Men Can't Jump
- Jodeci, Stay
- Aaron Hall, Don't Be Afraid
- Luther Vandross, Sometimes It's Only
- En Vogue, Giving Him Something He Can
- Mocassoul, Losing You
- R. Kelly & Public Announcement, She's
- College Boyz, Victim Of The Ghetto
- Prince & The N.P.G., Money Don't Matt
- Bebe & Cece Winans, It's O.K.
- Boyz II Men, Please Don't Go
- Teddy Riley Featuring Tammy Lu, Is It
- Mr. Big, To Be With You

WKV
Knoxville P.D.: Les Acree

- Lee Roy Parnell, The Rock
- Brooks & Dunn, Neon Moon
- Restless Heart, Familiar Pain
- Billy Ray Cyrus, Achy Breaky Heart
- Sawyer Brown, Some Girls Do
- Reba McEntire, Is There Life Out Ther
- Garth Brooks, What She's Doing Now
- Tracy Lawrence, Today's Lonely Fool
- Garth Brooks, Papa Loved Mama
- Steve Warner, The Tips Of My Fingers
- Confederate Railroad, She Took It Lik
- Shenandoah, Rock My Baby
- Diamond Rio, Norma Jean Riley
- Marty Stuart, Burn Me Down
- Garth Brooks, Papa Loved Mama
- Trisha Yearwood, The Woman Before Me
- Matthews, Wright & King, The Power Of
- Deanna Cox, Texas Sideshow
- Mark Chesnutt, Old Flames Have New Na
- Tanya Tucker, Some Kind Of Trouble
- Hal Ketchum, Past The Point Of Rescue
- Wynonna, She Is His Only Need
- Collin Raye, Every Second
- Pam Tillis, Blue Rose Is
- Doug Stone, Come In Out Of The Pain
- Travis Tritt, Nothing Short Of Dying
- Holly Dunn, No Love Have I
- Little Texas, First Time For Everythi
- Martina McBride, The Time Has Come
- Suzie Bogguss, Aces

102.5
Phoenix P.D.: R.J. Curtis

- Marty Stuart, Burn Me Down
- Hal Ketchum, Past The Point Of Rescue
- Aaron Tippin, There Ain't Nothin' Wro
- Trisha Yearwood, The Woman Before Me
- Sammy Kershaw, Don't Go Near The Wate
- Tracy Lawrence, Today's Lonely Fool
- Brooks & Dunn, Neon Moon
- Mark Chesnutt, Old Flames Have New Na
- Garth Brooks, Papa Loved Mama
- Travis Tritt, Nothing Short Of Dying
- Sawyer Brown, Some Girls Do
- Billy Ray Cyrus, Achy Breaky Heart
- Collin Raye, Every Second
- Michelle Wright, Take It Like A Man
- George Strait, Gone As A Girl Can Get
- Dan Seals, Mason Dixon Line
- Confederate Railroad, She Took It Lik
- McBride & The Ride, Sacred Ground
- Doug Stone, Come In Out Of The Pain
- Pam Tillis, Blue Rose Is
- Diamond Rio, Norma Jean Riley
- Ronnie Milsap, All Is Fair In Love An
- Steve Warner, The Tips Of My Fingers
- George Strait, Gone As A Girl Can Get
- Holly Dunn, No Love Have I
- Dwight Yoakam, It Only Hurts When I C
- Ricky Van Shelton, Backroads
- Alan Jackson, Dallas

HOT 97 FM
New York P.D.: Joel Salkowitz

- Laura Enea, This Is The Last Time
- Lidell Townsell, Nu Nu
- Civillies & Cole, A Deeper Love
- Naughty By Nature, Everything's Gonna
- Vanessa Williams, Save The Best For L
- En Vogue, My Lovin' (You're Never Gon
- Giggles, What Goes Around
- Michael Jackson, In The Closet
- Keith Sweat, Why Me Baby?
- Clubland Featuring Zemya Hamil, Set M
- TKA, Maria
- TLC, Ain't 2 Proud 2 Beg
- Corina, Now That You're Gone
- Chaka Khan, Love You All My Lifetime
- Mariah Carey, Make It Happen
- Mint Condition, Breakin' My Heart (Pr
- Kym Sims, Take My Advice
- Shance, Silent Prayer
- Jody Watley, I'm This One You Need
- Joe Public, Live And Learn
- Black Sheep, The Choice Is Yours
- Paula Abdul, Will You Marry Me
- Boyz II Men, Please Don't Go
- CeCe Peniston, We Got A Love Thang
- Redhead Kingpin & The F.B.I., 3-2-1 P
- Terri Nunn, Take My Breath Away
- Color Me Badd, Thinkin' Back
- Atlantic Starr, Masterpiece
- Lil Louis, Club Lonely

POWER 93 FM
Tampa P.D.: Marc Chase

- Joe Public, Live And Learn
- Vanessa Williams, Save The Best For L
- Kris Kross, Jump
- En Vogue, My Lovin' (You're Never Gon
- Boyz II Men, Uhh Ahh
- Shance, I Love Your Smile
- Color Me Badd, Slow Motion
- Michael Jackson, Remember The Time
- Atlantic Starr, Masterpiece
- Mariah Carey, Make It Happen
- Tevin Campbell, Tell Me What You Want
- Linear, T.L.C.
- Jody Watley, I'm The One You Need
- Sophie B. Hawkins, Damn I Wish I Was
- Salt-N-Pepa, You Showed Me
- Jody Watley, I Want You
- Color Me Badd, Thinkin' Back
- Prince & The N.P.G., Gett Off
- Tony Terry, With You
- TLC, Ain't 2 Proud 2 Beg
- Boyz II Men, Please Don't Go
- Tevin Campbell, Goodbye
- Mint Condition, Breakin' My Heart (Pr
- R. Kelly & Public Announcement, She's
- Tracie Spencer, Tender Kisses
- Michael Jackson, In The Closet
- Vanessa Williams, Running Back To You
- Prince & The N.P.G., Diamonds And Pea
- Karyn White, Romantic
- Mariah Carey, Can't Let Go

KDWB 101.3
Minneapolis/St. Paul P.D.: Marc Bolke

- Jody Watley, I'm The One You Need
- Richard Marx, Hazard
- U2, One
- Keedy, Wishing On The Same Star
- Bryan Adams, Thought I'd Died And Gon
- Vanessa Williams, Save The Best For L
- En Vogue, My Lovin' (You're Never Gon
- Boyz II Men, Uhh Ahh
- Eric Clapton, Tears In Heaven
- CeCe Peniston, We Got A Love Thang
- Prince & The N.P.G., Money Don't Matt
- Richard Marx, Hazard
- Mariah Carey, Make It Happen
- Joe Public, Live And Learn
- Cause & Effect, You Think You Know He
- Howard Jones, Lift Me Up
- Bruce Springsteen, Human Touch
- Chris Walker, Take Time
- Van Halen, Right Now
- Clubhaus, Innocent Child
- Geoffrey Williams, It's Not A Love Th
- Red Hot Chili Peppers, Under The Brid
- Mitch Malloy, Anything At All
- Jon Secada, Just Another Day
- Color Me Badd, Thinkin' Back
- Stacy Earl, Romeo & Juliet
- Kathy Troccoli, Everything Changes
- Julian Lennon, Help Yourself
- Celine Dion & Peabo Bryson, Beauty An
- Roxette, Church Of Your Heart

KPLX 99.5
Seattle P.D.: Casey Keating

- En Vogue, My Lovin' (You're Never Gon
- Vanessa Williams, Save The Best For L
- Mr. Big, To Be With You
- Mariah Carey, Make It Happen
- Mint Condition, Breakin' My Heart (Pr
- Richard Marx, Hazard
- Amy Grant, Good For Me
- Paula Abdul, Will You Marry Me
- Eric Clapton, Tears In Heaven
- Genesis, I Can't Dance
- Bryan Adams, Thought I'd Died And Gon
- U2, Mysterious Ways
- Joe Public, Live And Learn
- Bruce Springsteen, Human Touch
- Prince & The N.P.G., Money Don't Matt
- Howard Jones, Lift Me Up
- Sophie B. Hawkins, Damn I Wish I Was
- Michael Jackson, Remember The Time
- Queen, Bohemian Rhapsody
- Richard Marx, Hazard
- Michael Jackson, In The Closet
- Shance, I Love Your Smile
- Chris Walker, Take Time
- Color Me Badd, Thinkin' Back
- Celine Dion & Peabo Bryson, Beauty An
- Kris Kross, Jump
- U2, One
- CeCe Peniston, We Got A Love Thang
- Def Leppard, Let's Get Rocked
- Amy Grant, I'll Remember You
- Ugly Kid Joe, Everything About You

KPLX 99.5
Dallas P.D.: Bobby Kraig

- Mark Chesnutt, Old Flames Have New Na
- Brooks & Dunn, Neon Moon
- George Strait, Gone As A Girl Can Get
- Tanya Tucker, Some Kind Of Trouble
- Garth Brooks, Papa Loved Mama
- Vince Gill, Take Your Memory With You
- Aaron Tippin, There Ain't Nothin' Wro
- Alan Jackson, Midnite In Montgomery
- Ricky Van Shelton, Backroads
- Marty Stuart, Burn Me Down
- Trisha Yearwood, The Woman Before Me
- Shenandoah, Rock My Baby
- Sawyer Brown, Some Girls Do
- Billy Ray Cyrus, Achy Breaky Heart
- Travis Tritt, Nothing Short Of Dying
- Tracy Lawrence, Today's Lonely Fool
- Sammy Kershaw, Don't Go Near The Wate
- Doug Stone, Come In Out Of The Pain
- Clinton Gregory, Play, Ruby, Play
- Collin Raye, Every Second
- Little Texas, First Time For Everythi
- Rodney Crowell, Lovin' All Night
- Suzie Bogguss, Aces
- Doug Stone, When It Comes To You
- Hal Ketchum, Past The Point Of Rescue
- Remingtons, I Could Love You With My
- Randy Travis, I'd Surrender All
- Michelle Wright, Take It Like A Man
- Ronnie Milsap, All Is Fair In Love An
- McBride & The Ride, Sacred Ground

KMLE
Phoenix P.D.: Alan Sledge

- Hal Ketchum, Past The Point Of Rescue
- Vince Gill, Take Your Memory With You
- Brooks & Dunn, Neon Moon
- Aaron Tippin, There Ain't Nothin' Wro
- Tanya Tucker, Some Kind Of Trouble
- Mark Chesnutt, Old Flames Have New Na
- Tracy Lawrence, Today's Lonely Fool
- Sammy Kershaw, Don't Go Near The Wate
- Diamond Rio, Norma Jean Riley
- Pirates Of The Mississippi, Til I'm H
- Sawyer Brown, Some Girls Do
- McBride & The Ride, Sacred Ground
- George Strait, Gone As A Girl Can Get
- Little Texas, First Time For Everythi
- Travis Tritt, Nothing Short Of Dying
- Collin Raye, Every Second
- Michelle Wright, Take It Like A Man
- Paul Overstreet, Billy Can't Read
- Steve Warner, The Tips Of My Fingers
- Wynonna, She Is His Only Need
- Doug Stone, Come In Out Of The Pain
- Holly Dunn, No Love Have I
- Marty Stuart, Burn Me Down
- Alabama, Born Country
- Lorrie Morgan, Except For Monday
- Patty Loveless, Jealous Bone
- Suzie Bogguss, Outbound Plane
- Garth Brooks, Papa Loved Mama
- Alan Jackson, Dallas

95.5 WPLJ
New York P.D.: Scott Shannon

- Vanessa Williams, Save The Best For L
- Amy Grant, Good For Me
- Eric Clapton, Tears In Heaven
- U2, One
- Eddie Money, I'll Get By
- Kathy Troccoli, Everything Changes
- Bruce Springsteen, Human Touch
- Mariah Carey, Make It Happen
- Mr. Big, To Be With You
- Michael Bolton, Missing You Now
- Genesis, I Can't Dance
- Richard Marx, Hazard
- Atlantic Starr, Masterpiece
- Paula Abdul, Will You Marry Me
- Bonnie Raitt, I Can't Make You Love M
- Queen, Bohemian Rhapsody
- Celine Dion & Peabo Bryson, Beauty An
- Bonnie Raitt, Not The Only One
- Buce Peniston, We Got A Love Thang
- Redhead Kingpin & The F.B.I., 3-2-1 P
- Terri Nunn, Take My Breath Away
- Color Me Badd, Thinkin' Back
- Atlantic Starr, Masterpiece
- Lil Louis, Club Lonely

97.1 WOL
Dallas P.D.: Joel Folger

- Mariah Carey, Make It Happen
- Sophie B. Hawkins, Damn I Wish I Was
- Mr. Big, To Be With You
- Bryan Adams, Thought I'd Died And Gon
- Def Leppard, Let's Get Rocked
- Cure, High
- Bruce Springsteen, Human Touch
- Prince & The N.P.G., Money Don't Matt
- Genesis, I Can't Dance
- Paula Abdul, Will You Marry Me
- U2, One
- Howard Jones, Lift Me Up
- Red Hot Chili Peppers, Under The Brid
- Michael Jackson, In The Closet
- Van Halen, Right Now
- Lightning Seeds, The Life Of Riley
- Kathy Troccoli, Everything Changes
- Michael Jackson, Remember The Time
- U2, Mysterious Ways
- Smithereens, Too Much Passion
- Roxette, Church Of Your Heart
- Black Crowes, Remedy
- Def Leppard, Heaven Is
- Ugly Kid Joe, Everything About You
- Nirvana, Come As You Are
- Amy Grant, Good For Me
- ZZ Top, Viva Las Vegas
- Queen, Bohemian Rhapsody
- Karyn White, The Way I Feel About You
- Vanessa Williams, Save The Best For L

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Single Reviews

EDITED BY LARRY FLICK

POP

► WILSON PHILLIPS You Won't See Me Cry (3:51)

PRODUCER: Glen Ballard
WRITERS: Wilson Phillips, G. Ballard
PUBLISHERS: EMI-Blackwood/Get Out Songs/Lentle/Smoochie, BMI; MCA/Aerostation Corp.
SBK 07385 (c/o CEMA) (cassette single)

Femme trio previews its much-anticipated sophomore set, "Shadows & Light," with a poignant power ballad that is etched with its distinctive harmonies and dramatic instrumentation. Although "hip" critics may continue to scoff, there is no denying WP's growth as songwriters and vocalists—or the slowly insinuating nature of the song's hook. Let the countdown to No. 1 commence...

► VANESSA WILLIAMS Just For Tonight (4:19)

PRODUCER: Keith Thomas
WRITERS: K. Thomas, C. Weil
PUBLISHERS: Yellow Elephant/Edward Grant, ASCAP; Dyad, BMI
Mercury 865888 (c/o PolyGram) (cassette single)

Hot on the heels of Williams' No. 1 megasmash "Save The Best For Last" comes another lush'n'lovely pop/R&B ballad. Her endearing vocal performance is complemented with caressing, orchestral strings. Fourth single from the fine "Comfort Zone" collection seems poised for instant (and deserved) multiformat approval.

► MICHAEL BOLTON Steel Bars (3:28)

PRODUCERS: Walter Afanasieff, Michael Bolton
WRITERS: M. Bolton, B. Dylan
PUBLISHERS: Warner-Chappell/Mr. Bolton's/Warner-Tamerlane, BMI; Special Rider, ASCAP
Columbia 74294 (c/o Sony) (CD promo)

Here is yet one more entry from that seemingly bottomless bag of singles, aka Bolton's multiplatinum opus, "Time, Love And Tenderness." This tune, penned by the singer with Bob Dylan, has already begun to garner respectable top 40 and AC airplay—undoubtedly thanks to its sing-along chorus, and rhythmic arrangement.

★ CURTIS STIGERS Sleeping With The Lights On (4:01)

PRODUCER: Danny Kortchmar
WRITERS: C. Stigers, W. Cohen
PUBLISHER: Sony Tunes/C. Montrose S./Wayne's World, ASCAP
Arista 2430 (c/o BMG) (cassette single)

Third offering from Stigers' fine self-titled debut album is a refreshing pop/rocker, spiced with a horn-rimmed, retro-soul vibe. His world-wise vocals give the track an adult edge that may not work at youth-oriented top 40 stations. However, this gem is perfect for mature popsters—not to mention album rock and AC pundits. Give it a try.

"WEIRD AL" YANKOVIC Smells Like Nirvana (3:42)

PRODUCER: Al Yankovic
WRITERS: K. Cobain, Nirvana, A. Yankovic
PUBLISHER: not listed
Scotti Bros. 75314 (c/o BMG) (cassette single)

What fun would a new musical phenomenon be without a parodic stab from "Weird Al"? Seattle's top-selling band gets a good-natured working over to the tune of its recent top 10 hit, "Smells Like Teen Spirit." Top 40 programmers may find a few decent chuckles.

R & B

► BRONX STYLE BOB Forbidden Love (3:43)

PRODUCER: Carmen Rizzo Jr.
WRITERS: Kahleel O'Brien
PUBLISHERS: Kahleel/EMI-April, ASCAP
Sire 18977 (c/o Warner Bros.) (cassette single)

Rousing, soulful love song should see plenty of action at adult-leaning urban stations, but programmers may be

confused by the act's hip-hop-esque name. Standard cut is pleasant enough, and lyrics explore theme of star-crossed lovers.

TIM OWENS Let's Get Blue (4:10)

PRODUCER: Derek Bramble
WRITER: D. Bramble
PUBLISHERS: Virgin, ASCAP
Atlantic 4481 (cassette single)

Twinkling and synthetic urban love song is sexy and seductive. Ann G.'s vocals add warmth to the cool, controlled mix. Adult-leaning urban programmers will likely embrace this track's smooth precision.

DON TILLMAN New Jack Sax (no timing listed)

PRODUCERS: Don Tillman, Amos Peterson
WRITERS: D. Tillman, A. Peterson
PUBLISHER: not listed
Tri-Boro 12005 (cassette single)

Hip, urban instrumental melds sophisticated saxophone with saucy new-jack beats. Jazzy cut could play equally as well in upscale adult-oriented nightclubs as in youth-oriented dance joints. Contact: 212-330-0791.

COUNTRY

► REBA MCENTIRE The Night The Lights Went Out In Georgia (4:15)

PRODUCERS: Tony Brown, Reba McEntire
WRITER: B. Russell
PUBLISHER: Pixruss, ASCAP
MCA 54326 (c/o Uni) (7-inch single)

McEntire does a fine job delivering this cover of Vicki Lawrence's 1973 No. 1 pop hit (for trivia purposes, it also peaked at No. 36 on the country singles chart). However, it seems such a waste of good vocal talent when an artist of McEntire's stature insists on

NEW & NOTEWORTHY

SUPER CAT Ghetto Red Hot (3:49)

PRODUCERS: R. Livingston, W. Maragh
WRITER: W. Maragh
PUBLISHER: Wild Appache, ASCAP
Columbia 74233 (c/o Sony) (12-inch single)

Reggae/dancehall toaster seems poised to benefit from the recent mainstream success of Shabba Ranks. Thoroughly appealing jam captures the listener with insinuating rhythms first and then grabs you with clever lyrics. Track has what it takes to further broaden the programming parameters of urban radio but is more likely to click initially with club and hip-hop enthusiasts.

MARTINA MCBRIDE The Time Has Come (2:32)

PRODUCERS: Paul Worley, Ed Seay
WRITERS: L. Wilson, S. Longacre
PUBLISHERS: Zomba, ASCAP/W.B.M./Long Acre, SESAC
RCA 9843 (c/o BMG) (7-inch single)

Roll out the red carpet for the latest vocal powerhouse in country music. McBride's delivery is infectious and uninhibited, and (as proven by her first video clip) she possesses natural grace and presence as a performer. Her clear-voiced music is produced with integrity and fits like a favorite pair of jeans.

DENNIS ROBBINS Home Sweet Home (2:26)

PRODUCERS: Richard Landis, James Stroud
WRITERS: D. Robbins, J.S. Sherrill, B. DiPiero
PUBLISHERS: Corey Rock/Sony King, ASCAP/Little Big Town/American Made/Brand New Town/Old Wolf/Music Corp. of America, BMI
Giant 18982 (c/o Warner Bros.) (7-inch single)

On his single debut, Robbins snaps listeners to attention with a convincing country vocal that is etched with a bluesy quality. Track has a familiar sound, à la "Two Of A Kind Workin' On A Full House"—a hit single that Robbins co-wrote.

releasing remakes.

► DAVIS DANIEL Still Got A Crush On You (2:32)

PRODUCER: Ron Haffkine
WRITERS: D. Dillon, P. Overstreet
PUBLISHERS: Music Corp. Of America/Jessie Jo/Scarlett Moon, BMI
Mercury 574 (c/o PolyGram) (CD promo)

With a voice reminiscent of Lefty Frizzell, Daniels offers a heartfelt, midtempo tribute to falling and staying in love.

► KENNY ROGERS Someone Must Feel Like A Fool Tonight (3:32)

PRODUCERS: Jim Ed Norman, Eric Prestidge
WRITERS: B. Hill, M. Dekle
PUBLISHERS: Collins Court/Square D, ACSCP
Reprise 18967 (c/o Warner Bros.) (7-inch single)

Rogers forsakes his characteristically raspy vocals to deliver this softly serene winner-in-love proclamation. Tune is reminiscent of "Send Me Down To Tucson."

★ GERRY HOUSE My Jeans Are Too Tight (3:11)

PRODUCERS: Gerry House, Dale Moore
WRITERS: G. House, L. Anderson
PUBLISHERS: Housenotes/Music Corp. Of America/Leighton, BMI
MCA 53032 (c/o Uni) (7-inch single)

No, that's not Buck Owens & the Buckaroos on shooters—it's revered country DJ House, lamenting an increasingly common hillbilly malady.

RICKY SKAGGS From The Word Love (3:13)

PRODUCERS: Ricky Skaggs, Mac McAnally
WRITER: K. Sewell
PUBLISHER: Keith Sewell, BMI
Epic 74311 (c/o Sony) (cassette single)

Skaggs jettisons all his bluegrass influences in this sweet and melodic midtempo love song.

LACY J. DALTON Bye Bye Love (2:22)

PRODUCERS: Jimmy Bowen, Lacy J. Dalton
WRITERS: F. Bryant, B. Bryant
PUBLISHERS: Houst Of Bryant/Acuff-Rose, BMI
Liberty 79205 (c/o CEMA) (CD promo)

While this chestnut is well-done, it sounds fluffy and inconsequential coming from someone of Dalton's maturity.

NEAL MCCOY Where Forever Begins (3:09)

PRODUCER: James Stroud
WRITERS: T. Bruce, T. McHugh, B. Moulds
PUBLISHER: MCA, ASCAP
Atlantic 4524 (7-inch single)

This one's made for slow-dancing. McCoy's vocals are earnest, persuasive, and sincere.

CHRIS LEDOUX Riding For A Fall (3:29)

PRODUCER: Jimmy Bowen, Jerry Crutchfield
WRITER: C. LeDoux
PUBLISHER: Wyoming Brand, BMI
Liberty 79219 (c/o CEMA) (CD promo)

This was available a couple of years ago on LeDoux's own label, and it is well worth reviving. The song is well-crafted, thought-provoking, and sensitively sung.

DANCE

★ BRYAN Stand By (Your Brother Man) (7:10)

PRODUCER: John Robinson
WRITER: J. Robinson
PUBLISHER: Black Rain, ASCAP
Black Rain/Easy Street 3001 (12-inch single)

This garage anthem, penned and produced by New York radio air personality John Robinson, takes an intense look at the plight of the poverty-stricken. Bryan's rich baritone belting adds depth to the track, which pumps a slammin' beat that club DJs will worship upon impact. Contact: 212-254-7979.

★ WATERLILLIES Tired Of You

PRODUCER: Ray Carroll
WRITERS: S.J. Alikas, R. Carroll
PUBLISHERS: Mood Muzik/For Lovers/Chrysalis,

ASCAP
REMIXERS: Maurice Joshua, E-Smoove, Ray Carroll
Sire/Reprise/Kinetic 40394 (c/o Warner Bros.) (12-inch single)

Alternative/pop act gets the Chicago house treatment, thanks to a series of rousing remixes by Maurice Joshua and E-Smoove. Singer Sandra Jill Alikas' ethereal tones wisely remain the focal point at all times, as does the song's infectious hook. Proper edit could spark crossover radio action and lure listeners to the band's fine "Envoluptuousity" debut album.

TDC Nu Dimension (no timing listed)

PRODUCER: Oh Bionic
WRITERS: TDC, O. Santana, J. Caruso
PUBLISHERS: Oh, Oh Boy, ASCAP; Punch It/Mini Music Skwod, BMI
Centurion 4502 (12-inch single)

Hip-house act that scored an international hit with "Keep Grooving" glides into the techno arena with fine results. Rapid-fire rhymes are dropped into aggressive, electro-hip beats. A tasty peak hour treat. Rave on. Contact: 708-656-5052.

AC

★ K.D. LANG Constant Craving (3:45)

PRODUCERS: Greg Penny, Ben Mink, k.d. lang
WRITERS: k.d. lang, B. Mink
PUBLISHERS: Bumstead/Zavion, SOCAN
Sire 5400 (c/o Warner Bros.) (CD promo)

Although this country music renegade has begun a transition into pop waters with her recently issued new album, "Ingenu," there is no denying the rootsy, down-home quality of this wonderfully produced tune. Lang's distinctive voice is woven into spiraling multitracked harmonies, wafting over a base of acoustic guitar strumming and subtle accordion and xylophone interludes. An essential AC addition.

C'VELLO Dangerous (4:09)

PRODUCER: Kevin C'Vello, Tracy C'Vello
WRITER: K. C'Vello
PUBLISHERS: Livies Boys/Careers-BMG, BMI
Rendezvous 62250 (c/o BMG) (cassette single)

Straight, traditional adult ballad should swim well in mainstream waters. Easy-listening cut is standard fare, and some urban programmers will take a shine to its middle-of-the-road appeal.

ROCK TRACKS

★ DELBERT MCCLINTON Everytime I Roll The Dice (4:28)

PRODUCER: Don Was
WRITERS: D. Barnes, T. Seals
PUBLISHERS: Irving/Hardscratch, BMI; WB/East 64th, ASCAP
Curb 77521 (album track)

After his recent Grammy triumph with Bonnie Raitt (for their duet on "Good Man, Good Woman"), the timing seems perfect for McClinton to finally have that hit single he has long deserved. With harmonies by Melissa Etheridge, slide guitar by Raitt, and production by Don Was, all bets are hedged. Of course, the real juice here is McClinton's well-seasoned performance. Album-rock programmers, take heed.

2 DIE 4 You Got What It Takes (4:23)

PRODUCER: E.T. Thorngren
WRITERS: P. Disley, N. Kenny, S. Kenny, A. Shaw, C. Francis
PUBLISHER: not listed
Morgan Creek 23011 (cassette single)

Appealing hard-rock jam will likely click among teens who fancy nimble-fingered, squealing guitar solos and standard, boy-meets-girl lyrics. Band comes on strong, and track works quite nicely, despite its somewhat formulaic production.

T-RIDE Zombies From Hell (4:28)

PRODUCER: Eric Valentine
WRITER: D. Arlie
PUBLISHERS: Black Market/Falferious, BMI
Hollywood 8527 (CD promo)

It's the night of metal's living dead as T-Ride stalks its way through this murky morass of music. Lyrics are basically unintelligible, as they ride underneath a predominant bass groove. Zombies-esque vocal interlude is pretty cool. Hard rock programmers could have fun with this one.

MANIC STREET PREACHERS Slash N' Burn (3:55)

PRODUCER: Steve Brown
WRITERS: N. Wire, R. Edwards, J.D. Bradfield, S. Moore
PUBLISHER: Sony, ASCAP
Columbia 4506 (c/o Sony) (CD promo)

Hard-rocking mainstream rocker punches in all the right places. Driving rhythm section hooks the listener early on and charts a manic course through verses that lead to a dynamic, unforgettable chorus. Should play well at metal outlets.

TERRY REID If You Let Her (4:07)

PRODUCER: Shep Lonsdale, Terry Reid
WRITER: T. Reid
PUBLISHER: Warner Chappell, ASCAP
Warner Bros. 5410 (c/o Warner Bros.) (CD promo)

Crunchy guitar chords open this fresh, unaffected rocker, which should fare well at hard-rock outlets. Rasping, throaty vocals wrap around universal lyrics about a girl taking advantage of a guy. Sing-along chorus hangs on memorable hook.

360's Step Outside (3:44)

PRODUCER: Sean Slade
WRITERS: 360's, L. Kramer
PUBLISHERS: Warner Chappell/Madcap/Link Link 106 (CD single)

Moody modern rocker is tightly wound around mysterious, otherworldly vocals. Psychedelic guitar buzzes through melody with a mind of its own. Alternative programmers should find a home for this slick, yet wildly untamed track.

NIK PAK & THE RAP ATTACK (How Can You) Act If You Don't See (no timing listed)

PRODUCERS: Jordan E. Spivack, Joseph Lanzone
WRITER: J.E. Spivack
PUBLISHER: not listed
Nik Pak 01 (cassette single)

Heartfelt, lyrically smart plea for empathy for people dying of AIDS has strong college radio potential, despite an uneven mix. Dance-oriented pop arrangement would benefit from a beefier bassline and chorus. A fine effort, nonetheless. Contact: 914-627-7150.

RAP

► DR. DRE INTRODUCING SNOOP DOGGY DOGG Deep Cover (no timing listed)

PRODUCER: Dr. Dre
WRITERS: Dr. Dre, C. Wife, Snoop
PUBLISHERS: Sony/Nuthouse, ASCAP; Pending Solar-Epic 74547 (c/o Sony) (cassette single)

Sinister rap cut comes from the "Deep Cover" film soundtrack and chronicles life in the ghetto—a place where cops are likely to be as corrupt as gangland drug kingpins. Spooky groove effectively evokes an eerie level of suspense and ugly discomfort.

RINGMASTER These Rhymes Are My Rhymes (no timing listed)

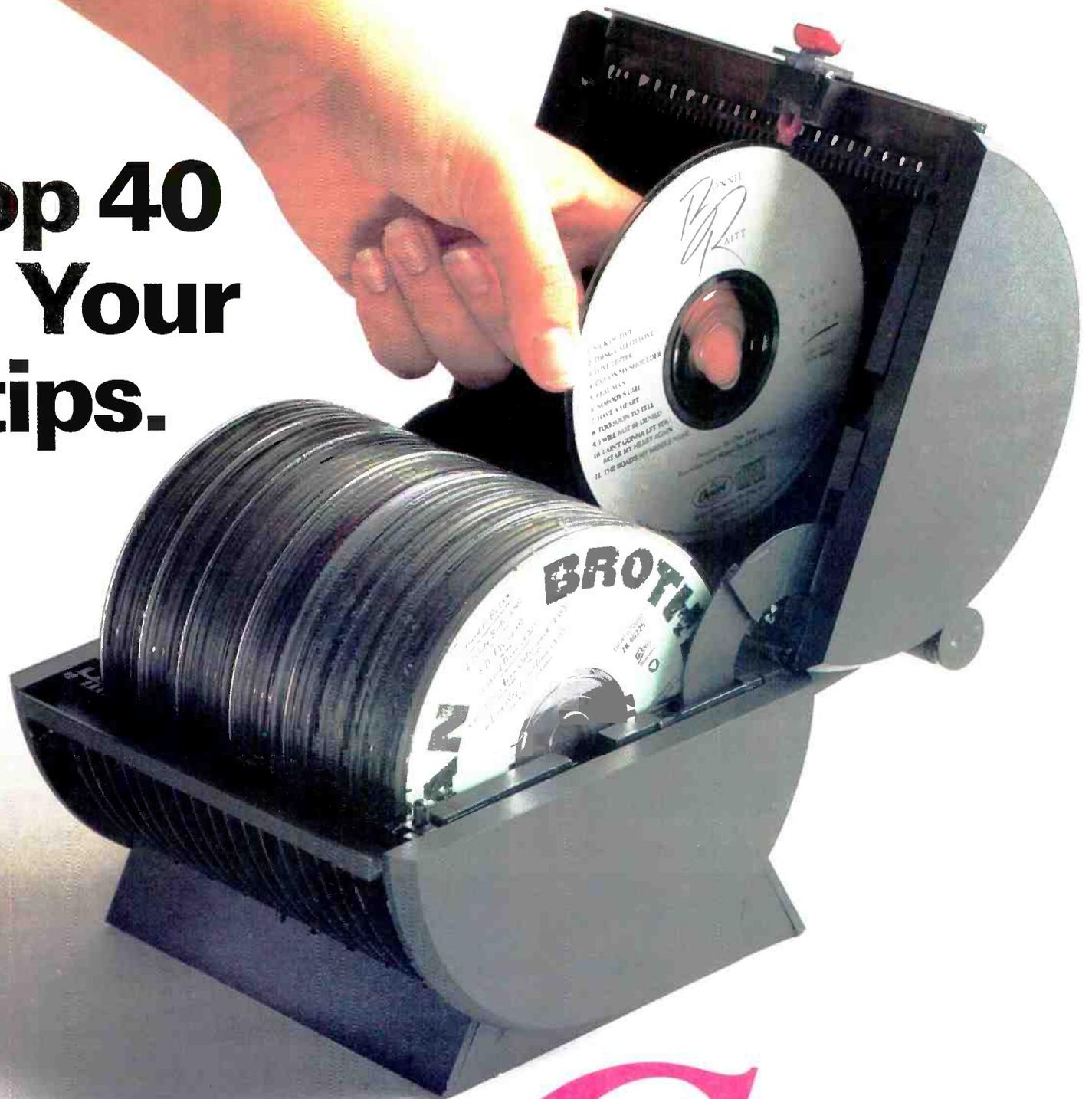
PRODUCERS: Ringmaster, Shakedown
WRITERS: M. Ringo, Frost-T
PUBLISHERS: Boys Republic/Ringmaster, ASCAP
Merge 3502 (12-inch single)

Despite the fact that he has little new to say, the Ringmaster sure does say it well. His tone and phrasing are right on time, as is the funk-infused hip-hop musical base. Dope. Contact: 212-714-8241.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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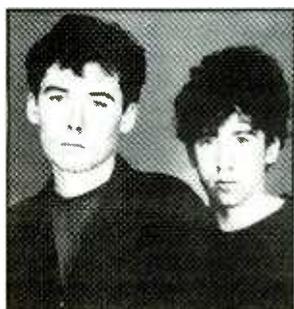
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POPULAR • UPRISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Banned In The U.K. The BBC won't permit the Jesus And Mary Chain's "Reverence" to appear on the U.K.'s "Top Of The Pops" program, but the song is doing fine on American radio, scoring a 10-place jump, to No. 13, on Billboard's Modern Rock Tracks chart. Its "Honey's Dead" set is a top-10 Heatseeker in five regions.



Spice Of Life. Spice 1's self-titled set marks his first full-length album and his Jive debut. The rapper, who has been likened to label mate Too Short, previously released an independently distributed EP on his own Triad Records label. "Spice 1" sits at No. 1 in the Northeast and Pacific regions and is No. 2 in the South Atlantic.



Wish Upon A Star. Sophie B. Hawkins' lead single, "Damn, I Wish I Was Your Lover," which is running in active rotation on MTV, leaps 58-37 on Hot 100 Singles. Paced by sales in the Northeast, Middle Atlantic, and South Central regions, the Manhattanite's "Tongues And Tails" album sees a 37% sales increase in its second week on the street.

BACK ON TOP: With a handsome 28% increase in sales, Brooklyn, N.Y. rappers **Fu-Schnickens** reclaim the top of the Heatseekers chart. That gain also earns the act a 141-112 jump on The Billboard 200.

For the first time in 1992, we have gone two weeks in a row without seeing an act graduate from Heatseekers, but if Fu-Schnickens can maintain its momentum, it could reach the top half of The Billboard 200 next week. Artists are removed from Heatseekers when a title jumps into the first 100 positions of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other popular-format charts.

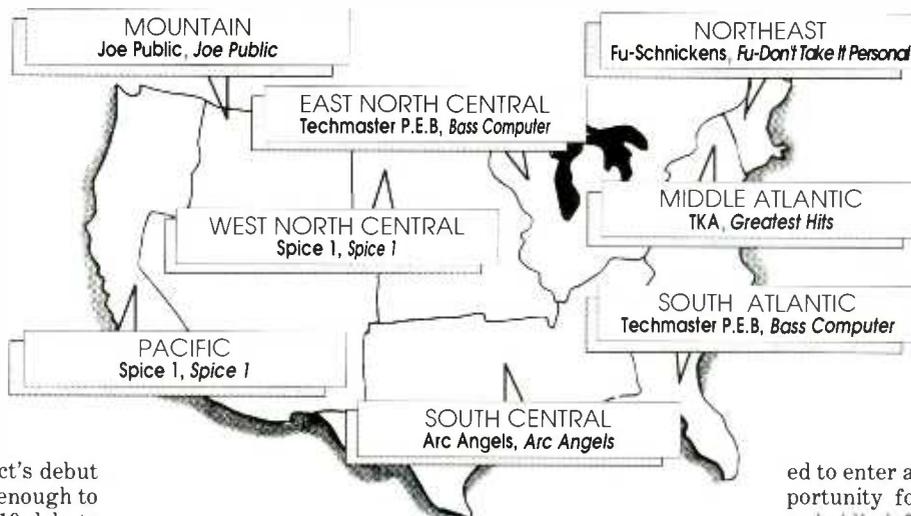
SALES BOOM: As one might expect, the holiday week sparked an uptick in business at record stores. Noteworthy is the fact that sales of titles on Heatseekers showed an 18% increase over the previous week, while the volume of titles on The Billboard 200 increased by 8%.

Typically, a seasonal sales surge benefits established artists more than developing acts, but this week, as the abovementioned numbers indicate, just the opposite is true. Thus, the 16% gain seen by **College Boyz** initiates the rap act's debut on The Billboard 200, but the increase is not large enough to maintain its position on Heatseekers, where top-10 debuts scored by the **Jesus And Mary Chain** and **Spice 1** push "Radio Fusion Radio" back one place.

ROAD WORK: Nettwerk/Arista singer/songwriter **Sarah McLachlan** sold out five of her recent U.S. dates. McLachlan, whose current tour also includes dates in her native Canada, will appear on "The Dennis Miller Show" on Tuesday (28). She's already had tube dates with "Late Night With David Letterman" and "Regis And Kathie Lee" . . . On Monday (7) in San Francisco, **Cracker** finishes a seven-date swing opening for the **Sugarcubes**. In the wake of recent

dates in New York and Washington, D.C., **Cracker** debuts on Heatseekers . . . In its first week on the market, Texas supergroup **Arc Angels** debuts on Heatseekers at No. 15, thanks in part to a flood of publicity in its home state. The band, which was profiled in the April 4 Popular Uprisings,

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Spice 1, Spice 1	1. TKA, Greatest Hits
2. Joe Public, Joe Public	2. Fu-Schnickens, Fu-Don't Take It Personal
3. Cause & Effect, Another Minute	3. Primus, Sailing The Sea Of Cheese
4. Techmaster P.E.B., Bass Computer	4. Joe Public, Joe Public
5. Rollins Band, End Of Silence	5. Rollins Band, End Of Silence
6. Jesus & Mary Chain, Honey's Dead	6. Jesus & Mary Chain, Honey's Dead
7. Sarah McLachlan, Solace	7. Arrested Development, 3 Years 5 Months
8. Primus, Sailing The Sea Of Cheese	8. Sophie B. Hawkins, Tongues And Tails
9. Pooh-Man (MC Pooh), Funky As I	9. Baby Animals, Baby Animals
10. Arrested Development, 3 Years 5 Months	10. Chi-Ali, Fabulous Chi-Ali

starts a tour at the end of May. At press time, the first leg includes 21 dates, with another leg scheduled to start shortly thereafter . . . Morgan Creek's **Miracle Legion** started a 21-stop swing on April 16. The national route started in the Northeast, and moves into Mid-Atlantic and Southeastern cities, to be followed by three Texas stops, plus dates in Phoenix and Southern California.

SLAM DUNKS: Priority Rocks, the new rock logo being fielded by ultra-hot rap indie Priority, has a couple of tricks up its sleeve to break **Slammin' Gladys!**, whose self-titled album was released on Tax Day, April 15.

The band, with "Mondo New York" director Harvey Keith, lensed two video versions of its "Bad Attitude" song, and gave exclusive rights of the steamer clip to "Playboy Rocks," a program on cable's Playboy At Night, for the month of April. That same version will then be sold in May's edition of **Hard And Heavy**, the heavy metal video magazine.

Now, music retailers have been invited to enter a **Slammin' Gladys!** contest—described as an opportunity for "decadent, prurient, questionable, obscene, unbridled fun!"—which features as grand prize an expenses-paid weekend trip for three (that's right, three) to Las Vegas in July, a jaunt valued at \$5,000. To enter, store types must send "a favorite provocative Polaroid" and attached business card to Priority Rocks by May 31. The winner will be notified by June 25.

Executive producer of "Slammin' Gladys!" was **Warrent's Jani Lane**. The band begins a tour on May 15.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page and Roger Fitton.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	8	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU - DON'T TAKE IT PERSONAL
2	3	8	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC
3	4	4	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS...
4	6	3	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
5	5	28	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
6	1	18	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
7	10	10	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
8	—	1	THE JESUS & MARY CHAIN DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD
9	—	1	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1
10	7	8	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE
11	8	10	SARAH MCLACHLAN NETTWERK 18631*/ARISTA (9.98/13.98)	SOLACE
12	9	6	POOH-MAN (MC POOH) JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE
13	12	2	COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO
14	11	4	CHI-ALI VIOLATOR 1082*/RELATIVITY (9.98/13.98)	FABULOUS CHI-ALI
15	—	1	ARC ANGELS DGC 24465*/GEFFEN (9.98/13.98)	ARC ANGELS
16	13	28	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
17	15	18	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS
18	18	3	KATHY TROCCHI REUNION 24453*/GEFFEN (9.98/13.98)	PURE ATTRACTION
19	27	2	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS
20	20	27	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable.
 ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	21	5	JAMES FONTANA 510932*/MERCURY (9.98 EQ/13.98)	SEVEN
22	25	3	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY
23	19	14	THE FOUR HORSEMEN DEF AMERICAN 26561*/REPRISE (9.98/13.98)	NOBODY SAID IT WAS EASY
24	17	28	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
25	22	28	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM
26	14	3	GWAR METAL BLADE 26807* (9.98/13.98)	AMERICA MUST BE DESTROYED
27	32	2	ROXY BLUE GEFEN 24464* (9.98/13.98)	WANT SOME?
28	—	1	THE DEAD MILKMEN HOLLYWOOD 61294*/ELEKTRA (9.98/15.98)	SOUL ROTATION
29	23	24	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98/15.98)	BROWN & PROUD
30	28	6	M.C. LUSCIOUS AVENUE 9101* (9.98/15.98)	BOOM!
31	—	1	CRACKER VIRGIN 91816* (9.98/13.98)	CRACKER
32	16	5	TOO MUCH TROUBLE RAP-A-LOT 57174*/PRIORITY (9.98/14.98)	BRINGING HELL ON EARTH
33	26	28	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
34	—	1	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
35	—	1	L7 SLASH 26784*/WARNER BROS. (8.98/13.98)	BRICKS ARE HEAVY
36	37	8	PUBLIC IMAGE LTD. VIRGIN 91815* (9.98/13.98)	THAT WHAT IS NOT
37	—	7	STACY EARL RCA 61003* (9.98/13.98)	STACY EARL
38	36	2	U.M.C.'S WILD PITCH 97544*/ERG (9.98/15.98)	FRUITS OF NATURE
39	38	9	LUSH 4 A.D. 26798*/REPRISE (9.98/15.98)	SPOOKY
40	24	23	RTZ GIANT 24422*/REPRISE (9.98/13.98)	RETURN TO ZERO

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"JUMP" BY KRIS KROSS (Ruffhouse/Columbia) is the biggest point gainer on the Hot 100 again, with its 39% sales gain—to over 200,000 units—being more than double the gain of last week. ("Everything I Do) I Do It For You" by Bryan Adams is the only other single that has sold 200,000 copies in one week since SoundScan began compiling singles sales totals in 1991. The combined sales of the Nos. 2 and 3 sales records, by Queen and Eric Clapton, are less than the sales of "Jump" alone, and yet Nos. 2 and 3 are still selling more than an average No. 1 single—about 90,000 units each. "Jump's" airplay points are growing strongly, as well, with a 20-11 move on the Monitor. Overall, "Jump" is now so far ahead at No. 1 that a stay of six to eight weeks at the top is likely.

TOTAL SALES OF ALL SINGLES were up in the survey period. As a result, three records that gained enough in sales to earn bullets on the Top POS Singles Sales chart were pushed down by other records with even stronger gains. The three "backward bullets" were earned by TLC at No. 4, Jodeci at No. 27, and Nirvana at No. 31. Luckily, none of the three moved backward on the Hot 100. The strongest sales gainer below No. 20—and fourth biggest sales gainer on the Hot 100, after the top 10 singles by Kris Kross, Queen, and Ugly Kid Joe—is "Smells Like Nirvana" by "Weird Al" Yankovic (Scotti Bros.). The sales explosion for Yankovic's single earns it the Power Pick/Sales and propels it 50 places up the Hot 100, from No. 95 to No. 45. The original single on which the parody is based ("Smells Like Teen Spirit" by Nirvana) benefits from the new attention and rebounds from 21-19 on the sales chart. It's already moved from the Hot 100 to the Hot 100 Recurrent chart, however.

THERE ARE ONLY FIVE new entries, but two of them are by new artists. Singer/songwriter **Mitch Malloy**, originally from Dickinson, N.D., bows on the Hot 100 with "Anything At All" (RCA). **Colorhaus**, a duo consisting of **Sherrie Krenn** from Sydney and **Phil Radford** from the U.K., enters the Hot 100 with "Innocent Child" (Interscope). Both singles are breaking out of Minneapolis: "Innocent Child" is No. 20 in airplay at KDWB and "Anything At All" is No. 23.

QUICK CUTS: The top 15 is jammed with strong records this week. "Hazard" by **Richard Marx** (Capitol) gains almost enough points to bullet but is pushed down one place to No. 10 as two records jump over it. It may move back up next week. And "One" by **U2** (Island) does gain enough points to bullet but it holds at No. 13, also jumped by two records. **Michael Jackson's** "In The Closet" (Epic) wins the Power Pick/Airplay, jumping 20 places to No. 26. The runner-up for the airplay award is the cover of "If You Asked Me To" by **Celine Dion** (Epic). By zooming 27 places to No. 53, it has already far surpassed the No. 79 peak of the original version by **Patti LaBelle** in 1989. "Nu Nu" by **Lidell Townsell** (Mercury) regains its bullet at No. 33 on strong sales and airplay gains, and the release this week of the cassette single configuration should boost sales further. "Nu Nu" is already No. 2 in airplay at Hot 97 New York and B96 Chicago, and No. 4 at Q102 Philadelphia.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	—	1	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)
2	1	2	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
3	—	1	UHH AHH	BOYZ II MEN (MOTOWN)
4	—	1	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
5	3	4	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
6	2	4	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
7	4	2	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)
8	5	6	2 LEGIT 2 QUIT	HAMMER (CAPITOL)
9	6	4	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
10	9	3	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)
11	8	5	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
12	7	3	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)
13	10	23	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
14	11	22	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)
15	24	19	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
16	14	23	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
17	18	23	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
18	19	14	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
19	12	18	ROMANTIC	KARYN WHITE (WARNER BROS.)
20	17	17	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
21	13	5	KISS YOU BACK	DIGITAL UNDERGROUND (TOMMY BOY)
22	22	16	EMOTIONS	MARIAH CAREY (COLUMBIA)
23	15	23	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS (A&M)
24	27	10	BABY BABY	AMY GRANT (A&M)
25	20	3	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
26	25	4	BLACK OR WHITE	MICHAEL JACKSON (EPIC)
27	16	7	NO SON OF MINE	GENESIS (ATLANTIC)
28	23	9	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)
29	28	14	CAN'T STOP THIS THING WE...	BRYAN ADAMS (A&M)
30	—	1	ADDAMS GROOVE	HAMMER (CAPITOL)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	5	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
2	5	7	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
3	2	13	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
4	3	11	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
5	4	12	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
6	8	2	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)
7	14	5	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
8	10	5	MY LOVIN' (YOU'RE NEVER...)	EN VOQUE (ATCO EASTWEST)
9	6	15	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
10	18	5	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
11	11	9	HAZARD	RICHARD MARX (CAPITOL)
12	9	15	BEAUTY AND THE BEAST	CELINE DION AND PEAPO BRYSON (EPIC)
13	7	11	MASTERPIECE	ATLANTIC STARR (REPRISE)
14	15	4	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
15	24	4	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
16	17	10	I CAN'T DANCE	GENESIS (ATLANTIC)
17	13	15	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
18	19	7	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
19	21	22	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
20	23	5	NOTHING ELSE MATTERS	METALLICA (ELEKTRA)
21	12	15	OOCHIE COOCHIE	M.C. BRAINS (MOTOWN)
22	74	2	SMELLS LIKE NIRVANA	"WEIRD AL" YANKOVIC (SCOTTI BROS.)
23	16	13	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
24	22	8	DON'T BE AFRAID	AARON HALL (SOUL/MCA)
25	27	7	ONE	U2 (ISLAND/PLG)
26	20	12	JUSTIFIED AND ANCIENT	THE KLF/TAMMY WYNETTE (ARISTA)
27	26	5	COME & TALK TO ME	JODECI (UPTOWN/MCA)
28	36	3	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
29	25	11	MAMA, I'M COMING HOME	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)
30	30	6	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)
31	28	6	COME AS YOU ARE	NIRVANA (DGC)
32	29	7	ALL WOMAN	LISA STANSFIELD (ARISTA)
33	34	9	I WANNA ROCK	LUKE LUKE (ATLANTIC)
34	32	5	HIGH	THE CURE (FICTION/ELEKTRA)
35	31	8	IF YOU GO AWAY	NKOTB (COLUMBIA)
36	41	11	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)
37	33	25	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)
38	—	1	JUST ANOTHER DAY	ESTELAN, ASCAP/Foreign Imported, BMI) CPP
39	—	1	JUSTIFIED AND ANCIENT	(E.G., BMI/Warner Chappell, ASCAP/WB, ASCAP/BMG, ASCAP) WBM
40	—	1	JUST TAKE MY HEART	(EMI April, ASCAP/Eric Martin, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP/Alex Cail, ASCAP) HL/CLM
41	—	1	LET'S GET ROCKED	(Zomba, ASCAP) HL
42	—	1	THE LIFE OF RILEY	(Chrysalis, ASCAP)
43	—	1	LIFT ME UP	(Hoji, BMI)
44	—	1	LIVE AND LEARN	(Harrindur, BMI/Joel Public, BMI/Noisnetta, BMI/Ensign, BMI) CPP
45	—	1	LOVE ME	(Modern Science, ASCAP)
46	—	1	LOVE YOU ALL MY LIFETIME	(BMG UFA, ASCAP) HL
47	—	1	MAKE IT HAPPEN	(M. Carey, BMI/Virgin, ASCAP/Cole-Civillies, ASCAP/Sony Songs, BMI) HL
48	—	1	MAMA, I'M COMING HOME	(Virgin, ASCAP) HL
49	—	1	MARIA	(Blue Ink, BMI/Third & Lex, ASCAP/Tee Girl, BMI)
50	—	1	MASTERPIECE	(Kenny Nolan, ASCAP) CPP
51	—	1	MISSING YOU NOW	(Warner Chappell, BMI/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Wallyworld, ASCAP/Realsongs, ASCAP) WBM
52	—	1	MONEY DON'T MATTER 2 NIGHT	(Controversy, ASCAP/WB, ASCAP) WBM
53	—	1	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	(Two Tuff-Enuff, BMI/Irving, BMI) CPP
54	—	1	NO SUNSHINE	(Virgin Songs, BMI/Mo Knows, BMI/Interior, BMI) HL/WBM
55	—	1	NOTHING ELSE MATTERS	(Creeping Death, ASCAP) CLM
56	—	1	NOT THE ONLY ONE	(Almo, ASCAP) CPP
57	—	1	NU NU	(Sanlar, BMI/Willesden, BMI/Da Posse's,

Billboard.

FOR WEEK ENDING MAY 2, 1992

Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
38	45	4	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)
39	37	7	HUMAN TOUCH/BETTER DAYS	BRUCE SPRINGSTEEN (COLUMBIA)
40	38	20	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)
41	46	7	NU NU	LIDELL TOWNSELL (MERCURY)
42	62	3	IF YOU WANT IT	2ND II NONE (PROFILE)
43	43	6	CAN'T CRY HARD ENOUGH	THE WILLIAMS BROTHERS (WARNER BROS.)
44	35	13	BABY HOLD ON TO ME	GERALD LEVERT (ATCD EASTWEST)
45	40	13	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
46	39	21	UHH AHH	BOYZ II MEN (MOTOWN)
47	56	3	3-2-1 PUMP	REDHEAD KINGPIN & THE F.B.I. (VIRGIN)
48	48	3	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
49	69	2	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
50	42	24	2 LEGIT 2 QUIT	HAMMER (CAPITOL)
51	47	7	DO NOT PASS ME BY	HAMMER (CAPITOL)
52	49	10	WE GOT A LOVE THANG	CECE PENISTON (A&M)
53	67	6	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
54	44	18	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
55	58	3	GOODBYE	TEVIN CAMPBELL (QWEST/WARNER BROS.)
56	65	3	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
57	57	23	ALL 4 LOVE	COLOR ME BADD (GIANT)
58	66	2	EVERYTHING CHANGES	KATHY TROCCOLI (WARNER/GEFFEN)
59	61	3	NO SUNSHINE	KID FROST (VIRGIN)
60	50	18	STAY	JODECI (UPTOWN/MCA)
61	51	12	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)
62	53	13	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
63	55	17	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
64	54	11	THINKIN' BACK	COLOR ME BADD (GIANT)
65	64	21	ADDAMS GROOVE	HAMMER (CAPITOL)
66	—	1	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RALY/COLUMBIA)
67	52	22	I LOVE YOUR SMILE	SHANICE (MOTOWN)
68	63	23	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)
69	60	13	THE PHUNCKY FEEL ONE/HOW I...	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
70	—	1	WHITE MEN CAN'T JUMP	RIF (SBK/ERG)
71	68	9	DOO DOO BROWN	2 HYPED BROTHERS & A DOG (DECO)
72	72	7	WE WILL ROCK YOU	WARRANT (COLUMBIA)
73	59	13	VIBEOLOGY	PAULA ABDUL (CAPTIVE/VIRGIN)
74	70	21	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
75	—	1	WILL YOU MARRY ME?	PAULA ABDUL (CAPTIVE/VIRGIN)

Single with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

31	2	1	ONE (U2, ASCAP/Chappell & Co., ASCAP) HL
32	1	1	OOCHIE COOCHIE (Mike Ten, BMI/Biv Ten, BMI/Music Corp. Of America, BMI) HL
33	1	1	PLEASE DON'T GO (Mike Ten, BMI)
34	1	1	REMEMBER THE TIME (Donni, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP) WBM
35	1	1	RIGHT NOW (Yessup, ASCAP/WB, ASCAP) CLM
36	1	1	ROMEO & JULIET (Virgin, ASCAP/Oliver Leiber, ASCAP) HL
37	1	1	SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin, ASCAP/Big Mystique, BMI/Kazoom, ASCAP/Polygram Int'l, ASCAP) WBM/HL
38	1	1	SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barjoshia, BMI)
39	1	1	SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP)
40	1	1	SMELLS LIKE NIRVANA (Virgin Songs, BMI/End Of Music, BMI) HL
41	1	1	STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
42	1	1	TAKE TIME (CCW, ASCAP/Rogli, ASCAP)
43	1	1	TEARS IN HEAVEN (United Lion, BMI/Drumlin, PRS) HL
44	1	1	TENNESSEE (EMI Blackwood, BMI/Arrested Development, BMI) WBM
45	1	1	THINKIN' BACK (Me Good, ASCAP/Azmah Eel, ASCAP/Nubian Beat, ASCAP/Kharatroy, ASCAP/Chrysalis, ASCAP) CLM
46	1	1	THIS IS THE LAST TIME (Next Plateau,
47	1	1	ASCAP/Pantaleo, ASCAP/In House, ASCAP/Fachinni, ASCAP)
48	1	1	THOUGHT I'D DIED AND GONE TO HEAVEN (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP) CPP
49	1	1	TO BE WITH YOU (EMI April, ASCAP/Eric Martin, ASCAP/Dog Turner, ASCAP) HL
50	1	1	TOO MUCH PASSION (Screen Gems-EMI, BMI/Famous Monster, BMI) WBM
51	1	1	UNDER THE BRIDGE (Moebetoblame, BMI) MSC
52	1	1	UNTIL YOUR LOVE COMES BACK AROUND (Shire, ASCAP)
53	1	1	WE GOT A LOVE THANG (Last Song, ASCAP/Third Coast, ASCAP)
54	1	1	WHAT BECOMES OF THE BROKENHEARTED (Stone Agate, BMI/Jobete, ASCAP) CPP
55	1	1	WHAT GOES AROUND COMES AROUND (Charlie "Rock", BMI/It's Time, BMI)
56	1	1	WHAT YOU GIVE (City Kid, ASCAP) CLM
57	1	1	WHITE MEN CAN'T JUMP (D.A.R.P., ASCAP/Diva One, BMI)
58	1	1	WHY ME BABY? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donni, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP) WBM
59	1	1	WILL YOU MARRY ME? (EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermat, BMI) WBM
60	1	1	YOUR SONG (Polygram, ASCAP) HL
61	1	1	YOU SHOWED ME (Ticsson, BMI) WBM
62	1	1	YOU THINK YOU KNOW HER (M-87, ASCAP/Songcase, BMI)

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
MAY 2, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	3	DEF LEPPARD MERCURY 12185* (10.98 EQ/15.98) 3 weeks at No. 1	ADRENALIZE	1
TOP 20 SALES MOVER						
2	3	9	3	KRIS KROSS RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	2
3	2	2	3	BRUCE SPRINGSTEEN COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
4	6	5	9	SOUNDTRACK REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
5	11	13	30	RED HOT CHILI PEPPERS ▲ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	5
6	5	4	3	WYONNNA CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
7	8	7	30	NIRVANA ▲ 3 DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
8	7	6	32	GARTH BROOKS ▲ 7 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
9	10	8	13	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
10	13	12	22	U2 ▲ 3 ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
11	4	3	3	BRUCE SPRINGSTEEN COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
12	9	10	4	EN VOGUE ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
13	15	15	6	QUEEN HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	9
14	12	11	85	GARTH BROOKS ▲ 7 LIBERTY 93866* (9.98/13.98)	NO FENCES	3
15	14	14	36	METALLICA ▲ 4 ELEKTRA 61113 (10.98/15.98)	METALLICA	1
16	18	17	23	GENESIS ▲ 2 ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
17	16	18	43	BONNIE RAITT ▲ 3 CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
18	26	28	18	PEARL JAM ● EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	18
19	17	16	52	MICHAEL BOLTON ▲ 5 COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
20	24	24	35	VANESSA WILLIAMS ● WING 843522/MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	17
TOP DEBUT						
21	NEW	1	1	ZZ TOP WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	21
22	19	21	21	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
23	20	22	30	BRYAN ADAMS ▲ 2 A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
24	NEW	1	1	"WEIRD AL" YANKOVIC SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	24
25	21	20	49	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
26	22	19	22	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
27	23	29	25	HAMMER ▲ 3 CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
28	29	27	19	MR. BIG ● ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
29	25	26	31	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
30	30	33	11	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	30
31	27	25	39	COLOR ME BADD ▲ 2 GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	3
POWER PICK						
32	36	36	22	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
33	28	23	45	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
34	34	35	59	AMY GRANT ▲ 3 A&M 5321 (10.98/15.98)	HEART IN MOTION	10
35	40	43	24	RICHARD MARX ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
36	31	30	14	SOUNDTRACK ● REPRISE 26794* (10.98/15.98)	RUSH	24
37	37	39	18	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
38	33	37	104	GARTH BROOKS ▲ 3 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
39	35	34	21	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
40	41	40	34	JOEDECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
41	42	38	31	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
42	39	32	3	BODY COUNT SIRE 26872*/WARNER BROS. (9.98/13.98)	BODY COUNT	32
43	46	48	8	TLC LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH...ON THE TLC TIP	43
44	32	41	6	YANNI PRIVATE MUSIC 81096* (10.98/15.98)	DARE TO DREAM	32
45	38	31	5	MELISSA ETHERIDGE ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
46	44	45	85	QUEENSRYCHE ▲ 2 EMI 92806/ERG (9.98/15.98)	EMPIRE	7
47	45	44	33	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
48	43	42	29	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
49	49	60	14	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	49
50	48	46	29	PRINCE AND THE N.P.G. ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
51	47	47	47	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
52	56	54	7	RIGHT SAID FRED CHARISMA 92107* (9.98/13.98)	UP	46
53	53	59	32	TESLA ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
54	52	51	6	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	51

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	57	50	31	GUNS N' ROSES ▲ 3 GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
56	51	53	44	VAN HALEN ▲ 7 WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
57	50	49	5	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	47
58	54	52	23	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43
59	59	57	3	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
60	74	—	2	DAS EFX ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	60
61	55	61	5	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUITY	55
62	60	63	22	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
63	64	56	31	GUNS N' ROSES ▲ 3 GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
64	58	55	58	R.E.M. ▲ 3 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
65	67	70	49	PAULA ABDUL ▲ 3 CAPTIVE 91611*/VIRGIN (10.98/15.98)	SPELLBOUND	1
66	62	66	69	C+C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
67	68	75	113	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
68	73	73	3	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
69	66	79	8	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
70	82	96	21	BROOKS & DUNN ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	70
71	84	89	9	LITTLE VILLAGE REPRISE 26713* (10.98/15.98)	LITTLE VILLAGE	66
72	79	111	3	CELINE DION EPIC 52473* (10.98 EQ/15.98)	CELINE DION	72
73	76	67	5	TEARS FOR FEARS FONTANA 10939*/MERCURY (10.98 EQ/15.98)	TEARS ROLL DOWN-HITS 1982-92	53
74	77	74	28	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
75	70	71	24	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
76	88	93	10	SOCIAL DISTORTION EPIC 47979 (9.98 EQ/13.98)	SOMEWHERE BETWEEN HEAVEN & HELL	76
77	78	77	42	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
78	61	58	8	SOUNDTRACK ELEKTRA 61240* (10.98/15.98)	THE MAMBO KINGS	50
79	71	69	49	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
80	69	64	10	2PAC INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	64
81	63	68	59	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
82	89	95	14	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	82
83	87	87	12	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	83
84	65	65	21	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	19
85	96	97	5	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	85
86	72	76	16	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
87	83	100	25	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	83
88	75	62	30	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
89	81	82	39	MARKY MARK & THE FUNKY BUNCH ▲ INTERSCOPE 91737*/ATLANTIC (10.98/15.98)	MUSIC FOR THE PEOPLE	21
90	100	113	32	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
91	80	80	10	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	52
92	NEW	1	1	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	92
93	94	109	111	THE BLACK CROWES ▲ 3 DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
94	86	78	27	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	48
95	118	129	4	SOUNDTRACK EMI 98414*/ERG (10.98/15.98)	WHITE MEN CAN'T JUMP	95
96	85	83	23	COLLIN RAYE EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
97	105	90	13	MINT CONDITION PERSPECTIVE 1001/A&M (9.98/13.98)	MEANT TO BE MINT	63
98	103	104	75	MADONNA ▲ 3 SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
99	91	84	20	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	63
100	106	103	6	CONCRETE BLONDE I.R.S. 13137* (9.98/15.98)	WALKING IN LONDON	73
101	98	91	30	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
102	97	88	10	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
103	95	94	28	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
104	92	81	42	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
105	101	85	26	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/15.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
106	90	72	16	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	17
107	111	118	101	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
108	NEW	1	1	PETER MURPHY BEGGARS BANQUET 66007*/RCA (9.98/15.98)	HOLY SMOKE	108

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	112	123	15	SAMMY KERSHAW MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	109
110	102	115	29	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/15.98)	APOCALYPSE 91...ENEMY STRIKES BLACK	4
111	104	98	25	ICE CUBE ▲ PRIORITY 57155 (10.98/15.98)	DEATH CERTIFICATE	2
112	129	124	4	THEY MIGHT BE GIANTS ELEKTRA 61257* (9.98/15.98)	APOLLO 18	99
113	113	128	153	BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
114	125	126	12	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
115	114	117	97	MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1
116	121	110	42	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
117	108	101	10	COWBOY JUNKIES RCA 61049* (9.98/13.98)	BLACK-EYED MAN	76
118	141	143	5	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL	118
119	99	106	7	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	99
120	119	108	69	SALT-N-PEPA ▲ NEXT PLATEAU 1019 (9.98/14.98)	BLACK'S MAGIC	38
121	109	102	54	MARC COHN ● ATLANTIC 82178* (9.98/13.98)	MARC COHN	38
122	148	175	4	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC	122
123	137	132	4	OTTMAR LIEBERT + LUNA NEGRA EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI	123
124	147	167	35	DOUG STONE EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	82
125	122	121	146	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
126	93	137	12	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177* (9.98/15.98)	HUSH	93
127	128	130	33	RUSH ● ATLANTIC 82293* (10.98/15.98)	ROLL THE BONES	3
128	115	92	29	SIMPLY RED ATCO EASTWEST 91773* (10.98/15.98)	STARS	76
129	149	149	3	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	129
130	135	127	16	LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)	MENTAL JEWELRY	73
131	171	166	29	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
132	124	112	9	THE SUGARCUBES ELEKTRA 61123* (9.98/15.98)	STICK AROUND FOR JOY	95
133	107	99	6	LED ZEPPELIN ATLANTIC 82371* (29.98/39.98)	REMASTERS	47
134	110	86	45	THE KLF ● ARISTA 8657* (9.98/13.98)	WHITE ROOM	39
135	126	136	42	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	74
136	117	119	29	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/16.98)	DECADE OF DECADENCE	2
137	155	—	2	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS	137
138	140	—	2	SOUNDTRACK HOLLYWOOD 61303*/ELEKTRA (10.98/15.98)	STRAIGHT TALK	138
139	153	161	27	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE	116
140	127	133	14	SUZY BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	127
141	120	105	9	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	55
142	130	120	16	SHANICE MOTOWN 6319* (9.98/13.98)	INNER CHILD	83
143	139	135	10	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND	100
144	123	116	51	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	7
145	136	145	10	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	136
146	142	144	56	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
147	116	114	29	PATTI LABELLE MCA 10439 (9.98/13.98)	BURNIN'	71
148	133	131	61	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21
149	NEW	▶	1	SOUNDTRACK WALT DISNEY 60832* (10.98/15.98)	NEWSIES	149
150	156	163	210	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
151	154	147	72	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
152	152	142	18	NIRVANA SUB POP 34 (8.98 EQ/13.98)	BLEACH	89
153	150	151	62	ENIGMA ▲ CHARISMA 91642* (9.98/13.98)	MCMXC A.D.	6
154	185	191	5	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE	154
155	134	134	50	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	71

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	144	152	39	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	89
157	157	170	30	FOURPLAY WARNER BROS. 26656* (9.98/15.98)	FOURPLAY	97
158	NEW	▶	1	THE JESUS & MARY CHAIN DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD	158
159	138	125	8	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98/15.98)	SEX AND VIOLENCE	42
160	151	153	6	GARY MOORE CHARISMA 91825* (9.98/13.98)	AFTER HOURS	145
161	NEW	▶	1	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	161
162	168	155	64	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ/15.98)	INTO THE LIGHT	5
163	160	—	2	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE	160
164	132	138	23	MICHAEL CRAWFORD ATLANTIC 82347* (10.98/15.98)	PERFORMS ANDREW LLOYD WEBBER	54
165	146	139	16	GEORGE STRAIT MCA 10450* (10.98/15.98)	TEN STRAIT HITS	46
166	143	122	34	SOUNDTRACK ● BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
167	175	154	42	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98/15.98)	ROBIN HOOD: PRINCE OF THIEVES	5
168	145	148	13	ATLANTIC STARR REPRISE 26545* (9.98/15.98)	LOVE CRAZY	134
169	180	186	76	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
170	169	173	52	DWIGHT YOAKAM ● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96
171	181	199	47	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	84
172	131	107	5	SPINAL TAP MCA 10514 (9.98/15.98)	BREAK LIKE THE WIND	61
173	164	171	90	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	70
174	161	159	28	THE 2 LIVE CREW ● LUKE 91720*/ATLANTIC (10.98/15.98)	SPORTS WEEKEND	22
175	172	179	48	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/13.98)	BACKROADS	23
176	170	164	41	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98/13.98)	HOMEBASE	12
177	NEW	▶	1	THE CHARLATANS UK BEGGARS BANQUET 61108*/RCA (9.98/15.98)	BETWEEN 10TH & 11TH	177
178	167	—	2	SARAH MCLACHLAN NETTWERK 18631*/ARISTA (9.98/13.98)	SOLACE	167
179	165	157	76	CLINT BLACK ▲ 2 RCA 2372* (9.98/13.98)	PUT YOURSELF IN MY SHOES	18
180	174	162	55	ROXETTE ▲ EMI 94435*/ERG (10.98/15.98)	JOYRIDE	12
181	177	172	85	REBA MCENTIRE ▲ MCA 10016 (9.98/13.98)	RUMOR HAS IT	39
182	186	168	83	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ/14.98)	IN CONCERT	35
183	158	150	41	GETO BOYS ▲ RAP-A-LOT 57161/PRIORITY (9.98/14.98)	WE CAN'T BE STOPPED	24
184	159	140	15	PAM TILLIS ARISTA 8642* (9.98/13.98)	PUT YOURSELF IN MY PLACE	69
185	195	198	45	SKID ROW ▲ ATLANTIC 82242* (10.98/15.98)	SLAVE TO THE GRIND	1
186	NEW	▶	1	ANDREW DICE CLAY DEF AMERICAN 26854*/REPRISE (9.98/15.98)	40 TOO LONG	186
187	162	146	37	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ/13.98)	THE GLOBE	76
188	196	190	146	DON HENLEY ▲ 3 GEFEN 24217 (9.98/15.98)	THE END OF THE INNOCENCE	8
189	176	188	27	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)	SONS OF THE P	44
190	163	156	32	DIRE STRAITS ▲ WARNER BROS. 26680 (10.98/15.98)	ON EVERY STREET	12
191	RE-ENTRY	▶	31	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ/15.98)	LOVESCAPE	44
192	173	182	6	POOH-MAN (MC POOH) JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE	158
193	NEW	▶	1	COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO	193
194	193	181	73	EXTREME ▲ A&M 5313 (9.98/15.98)	EXTREME II PORNOGRAFFITTI	10
195	187	174	46	MARY-CHAPIN CARPENTER ● COLUMBIA 46077* (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	70
196	199	—	108	HAMMER ▲ 10 CAPITOL 92857 (9.98/13.98)	PLEASE HAMMER DON'T HURT 'EM	1
197	189	183	28	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS, VOL. 2	72
198	198	—	171	SOUNDTRACK ▲ 3 ATLANTIC 81933 (9.98/15.98)	BEACHES	2
199	NEW	▶	1	SHOTGUN MESSIAH RELATIVITY 1060* (9.98/13.98)	SECOND COMING	199
200	NEW	▶	1	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	200

TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 174	Carreras - Domingo - Pavarotti 182	Enigma 153	Sammy Kershaw 109	Metallica 15	Queensryche 46	The Mambo Kings 78	Aaron Tippin 54
2nd II None 87	Cause & Effect 154	Enya 32	Hal Ketchum 49	Mint Condition 97	R.E.M. 64	Newsies 149	TKA 137
2Pac 80	C+C Music Factory 66	Gloria Estefan 162	Chaka Khan 92	Gary Moore 160	Bonnie Raitt 17, 113	Robin Hood: Prince Of	TLC 43
Paula Abdul 65	The Charlatans UK 177	Melissa Etheridge 45	Chris Cross 2	Lorrie Morgan 155	Collin Raye 96	Thieves 167	A Tribe Called Quest 101
Bryan Adams 23	Mark Chesnut 68	Extreme 194	Kris Kross 2	Van Morrison 107	Red Hot Chili Peppers 5	Rush 36	Travis Tritt 51, 173
Alabama 197	Andrew Dice Clay 186	Firehouse 148	Patti LaBelle 147	Motley Crue 136	Right Said Fred 52	Straight Talk 138	Tanya Tucker 104
AMG 99	Marc Cohn 121	Fourplay 157	k.d. lang 61	Mr. Big 28	Rollins Band 163	Wayne's World 4	U2 10
Tori Amos 85	Natalie Cole 33	Fu-Schnickens 118	Tracy Lawrence 86	Peter Murphy 108	Roxette 180	White Men Can't Jump 95	Ugly Kid Joe 9
John Anderson 102	Phil Collins 169	Genesis 16	Led Zeppelin 133	Naughty By Nature 47	Rush 127	Spice 1 161	Van Halen 56
Arrested Development 129	College Boyz 193	Geto Boys 183	Gerald Levert 94	Nine Inch Nails 151	Salt-N-Pepa 120	Spinal Tap 172	Ricky Van Shelton 175
Atlantic Starr 168	Color Me Badd 31	Vince Gill 81	Ottmar Liebert + Luna Negra 123	Nirvana 7, 152	Sawyer Brown 82	Bruce Springsteen 3, 11	Luther Vandross 144
Big Audio Dynamite II 187	Concrete Blonde 100	Amy Grant 34	Little Texas 119	ORIGINAL LONDON CAST	Seal 116	Lisa Stansfield 58	Rod Stewart 146
The Black Crowes 93	Harry Connick, Jr. 88	Guns N' Roses 55, 63	Little Village 71	Phantom Of The Opera 150	Shabba Ranks 156	Doug Stone 124	Doug Stone 124
Black Sheep 39	Cowboy Junkies 117	Don Henley 188	Live 130	Phantom Of The Opera	Shanice 142	George Strait 165	George Strait 165
Clint Black 179	Michael Crawford 164	Joe Public 122	Kenny Loggins 90	Highlights 67	Shotgun Messiah 199	The Sugarcubes 132	Two Rooms: Songs Of E. John & B.
Body Count 42	Cypress Hill 37	Reba McEntire 48, 181	Lyle Lovett 59	Ozzy Osbourne 41	Simply Red 128	Keith Sweat 84	Trouble 75
Suzy Bogguss 140	D.J. Jazzy Jeff & The Fresh Prince 176	Sarah McLachlan 178	Luke 91	Pantera 69	Sir Mix-A-Lot 30	Matthew Sweet 143	Hank Williams, Jr. 141
Michael Bolton 19, 125	Das EFX 60	John Mellencamp 103	Yo-Yo Ma/Bobby McFerrin 126	Pearl Jam 18	Skid Row 185	James Taylor 131	Vanessa Williams 20
Boogie Down Productions 159	Def Leppard 1	Alan Jackson 79	Madonna 98	CeCe Peniston 114	Social Distortion 76	Tears For Fears 73	BeBe & CeCe Winans 135
Boyz II Men 25	Diamond Rio 171	The Jesus & Mary Chain 158	Marky Mark & The Funky Bunch 89	Pooh-Man (MC Pooh) 192	Soundgarden 74	Techmaster P.E.B. 145	Wynonna 6
Brooks & Dunn 70	Neil Diamond 191	Jodeci 40	Richard Marx 35	Princess And The N.P.G. 50	SOUNDTRACK	Tesla 53	"Weird Al" Yankovic 24
Garth Brooks 8, 14, 38	Digital Underground 189	Joe Public 122	M.C. Brains 57	Public Enemy 110	Beaches 198	They Might Be Giants 112	Yanni 44
Tevin Campbell 62	Celine Dion 72	R. Kelly & Public Announcement 83	Reba McEntire 48, 181	Queen 13	Beauty & The Beast 26	Pam Tillis 184	Trisha Yearwood 77
Mariah Carey 29, 115	Dire Straits 190	John Mellencamp 103	Sarah McLachlan 178	John Mellencamp 103	The Commitments 166	Matthew Sweet 143	Dwight Yoakam 170
Mary-Chapin Carpenter 195	En Vogue 12	John Mellencamp 103	En Vogue 12	John Mellencamp 103	Juice 106	ZZ Top 21	

MADONNA SADDLES DEAL WITH TIME WARNER FOR HER MAVERICK ENTERTAINMENT GROUP

(Continued from page 1)

tion of the Maverick record label as well as affiliated music publishing and film production companies.

Industry curiosity about the precise nature of the multiple Maverick ventures—which also will include TV, film, merchandising, and book-publishing divisions—has been steadily mounting since last week's announcement of the long-awaited deal.

Published reports have estimated the seven-year, extendable pact will bring Madonna about \$60 million, based upon sizable advances from such Time Warner companies as Warner Bros. Records and its Sire label, Warner/Chappell Music, Warner Bros., Lorimar Television, Home Box Office, and Warner Books.

Freddy DeMann, Madonna's manager and her co-executive in the Maverick Entertainment Group, says that figure is "totally incorrect" but does not offer a more accurate estimate.

Executives at Time Warner also decline to comment on any financial aspect of the deal.

Maverick Records is a 50-50 partnership between Madonna and

Warner Bros./Sire, and all signings to the label will fall under the joint venture. But Madonna's own future recordings, starting with her next release, due in October, will be issued under the Maverick/Sire banner.

"She renegotiated her contract with Sire and the deal has been modified so that her future releases will come out through Sire on Maverick," says a Warner Bros. spokesman.

According to published reports, Madonna will receive a \$5 million advance per album and a royalty rate of 20%. Regarding these reports, DeMann says only that her royalty level is "at least" that high.

MADONNA'S EYES AND EARS

While Maverick Records will hire its own A&R staff, it already has a highly regarded talent scout in Sire president Seymour Stein, who discovered and developed Madonna as an artist.

"Certainly in the first 18 months, if there's anything that I'm going after that Madonna wants, she's got it," he says, adding, "I'm not losing an artist, I'm gaining a company. I intend

to devote a lot of my time to Maverick; Sire has a great roster in place right now."

Meanwhile, Guy Oseary, an artist manager at L.A.-based DeMann Entertainment, has been tapped as an A&R man for Maverick. He says he



has been scouting talent for the imprint for several months.

"We're looking for anything that's authentic, groundbreaking; it doesn't matter [what genre]," says Oseary, who currently manages House Of Soul and Hen-G & Evil E for DeMann Entertainment.

Maverick had been courting alternative rock act Hole prior to that group's deal with Geffen. DeMann says Maverick currently is developing a number of artists for the label, but he would not name the acts.

Maverick Records will have its own regional and national promotion staff, with participation in marketing, sales, and local promotion by Warner Bros. and Sire Records.

Maverick titles will be distributed by Warner/Sire domestically through WEA Corp. and internationally through Warner Music International.

Meanwhile, Warner/Chappell Music has made two new deals with Ma-

donna, one of which is directly related to the Time Warner joint venture.

Les Bider, chairman/CEO of Warner/Chappell, says his company has renewed its deal with Madonna as a writer and co-publisher of her material through her ASCAP-cleared company, Webo Girl Music.

In addition, Bider says, Warner/Chappell will fund a joint-venture publishing company with the Maverick Entertainment Group to create a catalog of music by artists other than Madonna. Maverick Music will have ties to ASCAP and BMI.

"[Madonna and DeMann] expect to do real business as a real company," Bider says.

The Maverick Music deal will end when Madonna and DeMann's obligations to Time Warner are completed, Bider adds.

Regarding staffing for the Maverick complex, DeMann confirms that attorney Ronnie Dashev will be executive VP for the Maverick entertainment group. Dashev, who works for DeMann Entertainment, helped construct the pact with Time Warner. Other staffers will be announced soon, DeMann says.

Maverick Pictures currently is developing scripts for major motion picture productions, but no deals have been finalized, DeMann says. Projects will not necessarily star Madonna, he notes.

Extensive talks are under way regarding HBO specials to be produced by Maverick, DeMann says, without providing details.

Winterland Productions currently handles merchandising for Madonna. Upon expiration of that deal, DeMann says, Maverick will sign a deal with Giant Merchandising, half-owned by Warner Bros. Neither DeMann nor Winterland representatives will reveal the expiration date of the existing contract.

In October, Warner Books will release "Erotica," a book of Madonna photographs. No details of Maverick Books' publishing plans are available.

COMPLEX DEAL

"The way this company is set up, Madonna actually will be in business in several different areas of the entertainment industry," says attorney Allen Grubman, who orchestrated the Madonna deal. "This is a most complex deal, and it's the first time I can remember that a company has gone into business with a talent in such a diverse way."

The Maverick joint venture works

for Time Warner in two ways, says one industry insider: "The stock analysts will be real happy because they'll see a synergy there, and Time Warner probably got the various components of the deal for less than they would have if they bought them one at a time."

Industry sources have compared Madonna's joint venture with Time Warner to the multimedia partnership Michael Jackson formed with Sony Software Corp. about a year ago (Billboard, March 30, 1991). That deal was said to be worth \$50 million-\$60 million to Jackson, with a potential for \$1 billion in global box-office and retail revenues.

While some observers express doubt that such "vanity deals" can succeed, few discount Madonna's marketing and promotion savvy.

Madonna's grasp of the business realm is "exceedingly high," says Grubman. "She has great instincts." Since signing to Sire Records in 1982, Madonna has released eight albums and sold an estimated 150 million audio units worldwide.

DeMann will continue to manage Madonna and Lionel Richie and says no changes are planned at DeMann Entertainment. The management firm currently lists the Smithereens and DiVinyls on its roster.

Assistance in preparing this story was provided by Irv Lichtman in New York

BETWEEN THE BULLETS



by Geoff Mayfield

STILL ON TOP: Def Leppard reigns over The Billboard 200 for a third consecutive week and, in doing so, becomes only the third act since last May's conversion to the SoundScan system to top the 200,000-unit mark in its first three weeks. Garth Brooks and Michael Jackson were the first two to earn that distinction... The gap between Def Leppard and the No. 2 title, which this week belongs to sizzling rap act Kris Kross, has narrowed significantly. Last week, "Adrenalize" led Bruce Springsteen's "Human Touch" by 92%, but this week it surpasses Kris Kross (which enjoyed a 40% gain) by only 55%. Still, it appears likely Def Leppard will hold No. 1 for at least the next week or two.

SEASONAL ADJUSTMENT: The holiday week generated a healthy increase in business. Volume represented by titles on The Billboard 200 is 8% higher than the previous week, which prompts us to raise our bullet criteria from 10% to 15%. Even with the higher watermark, the number of bullets swells from 37 last week to 66 this week... "Wayne's World" rebounded strongly at the box office during the holiday week. That activity revives the soundtrack, which moves 6-4.

FOOD FOR THOUGHT: When the tandem of new Springsteen titles hit stores, buyers predicted "Human Touch" would significantly outsell "Lucky Town." With the former hanging in at No. 3, while the latter falls out of the top 10, that prediction holds true. Funny thing, though, is that in most of the reviews I've read, critics gave heartier endorsements to "Lucky Town." Is there a lesson to be learned here?... By comparison, Guns N' Roses' "Use Your Illusion II" has outsold its companion, "Use Your Illusion I," in all but eight of 31 weeks. During those eight weeks, Guns' cover of "Live And Let Die" off "I" was burning up rock radio and MTV.

RED HOT: For a couple of reasons, it is difficult for albums to bullet more than a few weeks in a row in a point-of-sale system. Albums tend to sell in peak-and-valley cycles; further, it is difficult for titles that have already reached the higher climbs of the chart to manage significant increases. Thus it is notable that the Red Hot Chili Peppers' album, which moves 11-5 on the continued strength of the "Under The Bridge" single, has bulletted 10 weeks in a row. Recently, when "Save The Best For Last" took Hot 100 Singles by storm, Vanessa Williams bulletted on The Billboard 200 for 11 straight weeks.

SUPPORT: A label executive once expressed doubts to me about whether tour support really helps established artists sell albums. A pair of tickets can easily cost a couple \$50 or more, with parking adding another \$5-\$8. Throw in a snack or a drink, maybe a T-shirt or a program, and for many, a babysitter's fee, and a concert becomes a sizable expense. If a person invests that much money in an evening out, doesn't it stand to reason that he or she already owns the artist's recordings? Following two sold-out shows in Los Angeles, U2 proves concerts can indeed stir album sales. "Achtung Baby" moves 13-10, while catalog sales increase on three earlier U2 titles. Late last year, Paula Abdul and Queensryche similarly benefited from stands in the populous L.A. market.

ASCAP WINNERS

(Continued from page 12)

were "(Everything I Do) I Do It For You" by Bryan Adams and Robert John "Mutt" Lange (PRS member, licensed through ASCAP), published by Miracle Creek Music Inc., Badams Music, Almo Music, and Zomba Enterprises Inc., from "Robin Hood: Prince Of Thieves"; "Gotta Have You," by Stevie Wonder, published by Stevland Morris Music, from "Jungle Fever"; and "Nights Like This" by Jesse Johnson and Keith Lewis, published by Crazy People Music and Jack The Mack Publishing Co., from "The Five Heartbeats."

Also picking up awards for scores of the top box-office films were Brad Fiedel ("Terminator 2: Judgment Day"), Howard Shore ("The Silence Of The Lambs"), and Ira Newborn ("Naked Gun 2 1/2: The Smell Of Fear").

Others honored for the most performed TV themes included John Bettis, Bill Conti, and Dick De Benedictis.

Most-performed TV background scores honorees were John Debeney, David Kurtz, Dennis McCarthy, Earl Rose, and Mark Snow.

Other top-10 TV series winners included Michael Boyd and Gary Remal Malkin ("Unsolved Mysteries"); John Morris and Jac Redford ("Coach"); Howard Pearl ("Roseanne"); and Craig Safan ("Cheers").

Calling Los Angeles? First Dial '310'

LOS ANGELES—The new 310 area code for various sections of the Los Angeles area becomes effective Saturday (2).

Although the change went into effect Nov. 2, 1991, Pacific Bell allowed a six-month transition period during which both the existing 213 area code and the new 310 would work. No more.

The new 310 code must be used for the following areas: Long Beach, Santa Monica, Whittier, most of Beverly Hills, including Billboard's Los Angeles office, and portions of West Hollywood.

Areas retaining the 213 area code include downtown Los Angeles, Hollywood, Huntington Park, Vernon, and Montebello.

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Musicland Shows Sales Increase Since Going Public

BY DON JEFFREY

NEW YORK—Musicland Stores Corp., in its first earnings report since going public in February, says sales and operating profits made healthy gains in the first quarter.

With strong year-to-year increases in the sales of compact discs (25%) and home video (30%), overall sales jumped 14.5% to \$184.7 million from \$161.3 million for the initial quarter of 1991. A big component of that rise was a 7% gain in same-store sales (for units open at least one year).

Operating income jumped 41.5% to \$7.3 million from \$5.2 million for the prior-year period. But interest payments and debt-reduction charges resulted in a net loss of \$12.2 million for the three months that ended March 25, compared with a deficit of \$4.7 million a year ago.

Chainwide expansion slowed in the past year. The Minneapolis-based retailer's total number of stores, which operate under the names Sam Goody, Musicland, and Suncoast Motion Picture Co., rose 4.3% to 1,041 from 998 at the end of last year's first quarter.

Analysts say the financial results are in line with what they ex-

pected. Craig Bibb of PaineWebber says, "I don't see any cause for disappointment or excitement."

But Bibb notes that the increase in video sales is "encouraging." He says, "In a quarter with no major sell-through releases, it shows that sales stayed pretty strong."

The extraordinary item that inflated Musicland's net loss in the quarter was an \$8.4 million one-time charge for the early extinguishment of debt. In the quarter, the company redeemed \$110 million worth of subordinated notes that had a 13.75% interest rate. The debt was incurred in a leveraged buyout in 1988.

To redeem those securities, Musicland (and big investors) sold 16 million shares to the public at \$14.50 a share. The company raised \$137 million. With its debt reduced, Musicland will have lower interest payments each quarter, which in time will mean an end to the net losses. Bibb believes the company "should be profitable" by the third quarter.

Since the public offering, Musicland's shares have traded on the New York Stock Exchange as high as \$17.125. At press time, they fell 87.5 cents to a new low of \$13.75, which means they have declined in value by 5.1% since the IPO.

SONY NIXES FRIDAY DELIVERY TO ONE-STOPS

(Continued from page 5)

Calif.-based Abbey Road Distributors, expresses sympathy with Sony's position. "It's a big problem and I don't know how to solve it," he says. "But I am totally against Sony's decision. I don't think it is fair that they go after one class of customer. I think there are just as many chain stores that accidentally break street date through honest mistakes as there are one-stop customers who violate it. Maybe the best way to handle the problem is to give it to everybody [one-stops, retail chains, and rackjobbers] on Monday and then let the most efficient distribution systems win."

ONE-STOPS BUZZING

According to NARM executive VP Pam Horovitz, "The phones here have been ringing off the hook from one-stops who are deeply concerned about the Sony announcement."

Horovitz acknowledges that some in the one-stop community have questioned the legality of Sony's move, but says NARM can't get involved in that discussion. "The purpose of the conference call," she says, "will be to let interested one-stops discuss how to let Sony know that the vast majority of the one-stops have really worked long and hard to make early delivery work. These one-stops would like the opportunity to work with the violators on the problem rather than have this edict, which could have a disastrous impact, come down."

Ironically, Horovitz adds, NARM had just completed development of a form to help the one-stop community impress upon the independent retailer the need to

adhere to street date when the Sony action came down.

Instead of focusing on street-date violations by their customers, however, one-stops are now preoccupied with the possibility that other majors may follow Sony's lead. And there is no doubt that other distributors are watching the reaction to Sony's move closely.

Luke Lewis, Uni Distribution's senior VP of audio distribution, says, "I hope one-stops are taking note of what Sony did so that the rest of us don't find that is the only way to solve the problem of street-date violations. One bad apple can spoil it for everybody and we might have to resort to [Sony's course of action]. But for now, Uni will try to police the situation."

Last October, Uni slapped two Long Island, N.Y., one-stops for encouraging street-date violations by withholding Friday shipment privileges.

At BMG Distribution, president Pete Jones says, "I feel we should deal with offenders on a selective basis, and that way we don't penalize the ones who are playing by the rules. If street-date violations continue to be widespread and flagrant, we would review that approach because the integrity to the street-date must be protected."

Says PGD president Gary Rockhold, "We are set as to how we are handling it and we see no need to expand" beyond withholding early-shipment privileges from the New York wholesale community. But he adds, "We will review the situation as it goes forward."

WEA and CEMA officials were unavailable for comment.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

MERRILL LYNCH NEAR WHEREHOUSE DEAL

Adler & Shaykin, sources say, is on the verge of completing a deal to sell Wherehouse Entertainment to a buyout group led by Merrill Lynch Capital Partners, the merchant banking operation of the giant financial firm. Adler & Shaykin, the New York-based financial firm that acquired the 312-unit Wherehouse in a \$190 million leveraged buyout in 1988, has been under pressure from its investors for a while to raise cash by selling off assets. Wherehouse executives, believed to be getting equity in the deal, declined to comment, while Adler & Shaykin and Merrill Lynch officials were unavailable.

DIAZ TO HEAD POLYGRAM LATIN UNIT

The one missing piece in PolyGram head Alain Levy's management restructuring jigsaw—that of a Latin section (Billboard, March 14)—has apparently been put in place with word of the appointment of Manolo Diaz as head of the label's Latin business. Diaz, to be based in Miami, leaves his London-based post as regional VP at Sony Music.

SEE WILSON/IRVING SUIT SETTLED

Beach Boy Brian Wilson, author or co-author of many of the group's biggest hits, is to receive \$10 million from Irving Music in return for continuing music publishing rights to his songs and those of others, according to reports of an out-of-court settlement of his 2½-year-old suit against the publisher. Wilson

charged that a 1969 sale of the Sea Of Tunes catalog, owned by Wilson and his late father, Murry Wilson, was invalid because he was "mentally incompetent" and did not understand the consequences of the sale. Wilson's lawyers were unavailable for comment; Irving Music, through its business affairs VP Mary Lee Ryan, refused comment.

SONY LOOK-SEE ON MD COMPONENTS

Sony Corp. is slated to ship key component samples for consumer mini-disc units to hardware licensees in June. Samples include the record/playback optical pickup and magnetic field modulation head for recording magneto-optical discs. Demos of MD's record capability are expected to take place at the Consumer Electronics Show in May 28-31 in Chicago, and prototypes are expected to be available for industry testing at the end of May, sources say. . . . Meanwhile, Denon Digital Industries Inc., Madison, Ga., will have mini disc production in 1993.

CLINT BLACK, RCA IN HARMONY

Clint Black and RCA Records have apparently resolved the differences that led the label to sue Black to fulfill his original recording agreement (Billboard, March 21). A joint statement says Black's third RCA album will be released July 14. Lawyer Jay Bowen, who filed the suit on RCA's behalf, says the suit is in the process of being dismissed.

FOR PUB, THERE'S NO PLACE LIKE HOME

Cannes is out, the U.S. is in for mammoth music publisher Warner/Chappell Music's annual international conferences. The company, which has not met at MIDEEM in Cannes for the past two years, just completed a meet in Indian Wells, Calif., attended by reps from 36 countries. Les Bider, chairman and CEO, acknowledges that the savings in having the conference in the U.S. were "considerable," but adds that "away from MIDEEM [the meetings] are more focused and more productive." Warner/Chappell's chief competitor, EMI Music Publishing, plans to continue participation at MIDEEM, says Martin Bandier, chairman and CEO.

MCA WINS IN CHESS MASTERS CASE

MCA Records, claiming a problem with unauthorized use of its Chess masters, has won a trademark-infringement case against American Telstar Inc. for alleged violation of MCA's rights to the Chess Records catalog of classic recordings, which MCA acquired world rights to in 1985. Telstar had been accused of illegally manufacturing, distributing, and marketing Chess masters. The decision came down in early April in U.S. District Court in the Central District of California. More legal actions against firms involving the Chess masters are pending, says an MCA spokesman.

Kris Kross Jumps; Chili Peppers Hot

KRIS KROSS' "Totally Krossed Out" jumps to No. 2 in its third week on The Billboard 200. It's the fastest-breaking debut album since Bobbie Gentry's "Ode To Billie Joe" 25 years ago, which also exploded behind a monster single. Gentry's album went on to hit No. 1 in five weeks.

"Jump," Kris Kross' breakout smash, holds at No. 1 on the Hot 100 and the Hot Rap Singles chart, and climbs from No. 10 to No. 7 on the Hot R&B Singles chart.

The hardest part for Kris Kross is still ahead: dethroning Def Leopard's "Adrenalize," which tops The Billboard 200 for the third straight week. But that's nothing compared to the task that faced Gentry a quarter-century ago. To hit No. 1, she had to topple the Beatles' "Sgt. Pepper's Lonely Hearts Club Band."

TWO SONGS from "Wayne's World" are bulleted in the top 10 on the Hot 100 as the hit comedy tops the \$100 million mark at the box office. Queen's "Bohemian Rhapsody" holds at No. 4 for the third week; Ugly Kid Joe's "Everything About You" leaps from No. 15 to No. 9.

Having a song in a youth-culture phenomenon like "Wayne's World" has also been a plus for Red Hot Chili Peppers, Eric Clapton, and Soundgarden, all of whom have current hit albums. The Chili Peppers' "Blood Sugar Sex Magik" surges from No. 11 to No. 5 on The Billboard 200—right behind the "Wayne's World" soundtrack, which rebounds to No. 4.

FAST FACTS: Female acts are on a roll this week. "Wynonna" is No. 1 on the Top Country Albums chart; Vanessa Williams' "The Comfort Zone" and En

Vogue's "Funky Divas" are No. 1 and 2 on the Top R&B Albums chart.

ZZ Top's "Greatest Hits" is the top new entry on The Billboard 200 at No. 21. The band's last three albums reached the top 10.

"Weird Al" Yankovic's "Smells Like Nirvana" vaults from No. 95 to No. 45 in its second week on the Hot 100, becoming the satirist's biggest hit since "Eat It" in 1984. In addition, Yankovic has his highest-charting album since 1984 as "Off The Deep End" enters The Billboard 200 at No. 24.

Lionel Richie's comeback single, "Do It To Me," is the top new entry on both the Hot Adult Contemporary and Hot R&B Singles charts. The ballad, one of three new songs from Richie's upcoming greatest-hits album, enters the AC chart at No. 23 and the R&B chart at No. 44. It has yet to catch fire on Hot 100, where it opens at No. 95. Richie was the master of the triple-

format smash in the late '70s and early '80s. Five of his hits managed to top the pop, R&B, and AC charts simultaneously between 1978 and 1986. But Richie all but quit the business five years ago, and now must re-establish his viability in a much-changed pop environment.

Prince & the N.P.G.'s "Money Don't Matter 2 Night" jumps to No. 28 on the Hot 100, becoming the fourth top 30 hit from "Diamonds And Pearls." This is Prince's first album since "Purple Rain" to spawn four top 30 singles.

Bruce Springsteen's "Human Touch" is a solid No. 3 in its third week on The Billboard 200, but its companion release, "Lucky Town," slips to No. 11. By way of comparison, Guns N' Roses' twin "Use Your Illusion" albums held tight in the top 10 for eight weeks before either dropped out.



by Paul Grein

Columbia

THE ISSUES:

Tim Dog on N.W.A.

Mariah on "Unplugged"

Poi Dog on Tour

"FOR AS LONG AS IT TAKES"

toad the wet sprocket

"hypnotic guitars...impressionistic lyrics...the Toad trademark" --L.A. Times

"flowing, gorgeous songs." --Entertainment Weekly

"their sense of sound is unbeatable." --Musician



over 130,000 units

All I Want, the new single and video

on tour now with Chris Whitley

"fear." confront it.

47309

COLUMBIA

Free Live Toad!

Unique Combo Pack Hits Stores

In a concerted effort to increase exposure of Toad The Wet Sprocket, Columbia and Sony Distribution are offering a limited-edition live release free with every purchase of "fear," the new album from the Santa

Barbara-based foursome.

What the hell, the reviews are great, they're the tightest live band you'll see this year, and we love them, so what's a little shrinkwrap and shipping?

Watch for All I Want on MTV.

CD-5: Somewhere Between A Single And An Album. Somewhere Around 5 Bucks.

Columbia has joined the foray into CD-5s with new releases from Alice In Chains, Toad The Wet Sprocket (Live), Mariah Carey, Fishbone, George Michael, FIREHOSE (Live), Manic Street Preachers, Cypress Hill and many more. All are being supported by advertising and in-store campaigns.

Both label execs and retail chains predict that the CD-5 format will confuse the hell out of everyone. Is it five tracks? Three inches? Five inches? Three tracks? Five dollars? So what if there's no standard. It gets new music out there at the right price, and it's selling!

Kris Crossing the Country... World

They're hard, they're fast, they're one of the latest-breaking new artists in years with over one million albums and one million singles sold out of the box, notching instant heavy rotation on MTV, BET and local video outlets.

Kris Kross are 13-year olds Chris Smith and Chris Kelly who have definitely come of age. Their debut album, "Totally Krossed Out" is blowing up with the kinds of beats, skill and style that show you can't judge rappers by their size. And the first single, "Jump", jumped straight to No. 1 in just four weeks.

Kris Kross was discovered by a legendary talent scout-19-year old Jermaine Dupree. And the instant we signed them, we knew they'd be this successful. (Not.)

Along with their infectious music, Kris Kross' trademark fashion style is taking over the streets. The "Krossed Out Look" has fans young and old wearing their clothes backwards. (Right Americans are zipping up their backs. Think about it...)

As Chris and Chris explain it, "It's the reverse of the inverse; backward is forward, in is out, out is in, right is left, and left is right." Right? Right!

THE PUBLIC KNOWS.



- Over 200,000 albums sold
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- MTV Unplugged: May 20, 10:30 pm!

"JOE PUBLIC" 48628 their self-titled debut album.

COLUMBIA

Damn, She's Off To A Great Start



arrives...there may be no better pop single in 1992." That's what the L.A. Times had to say, and the New York Times was equally seduced by "Tongues And Tails," her debut album. Damn, who isn't?

Lyrical, her writing is at once personal, introspective, and surprisingly universal. One song of a very personal nature is the lead single and video, Damn I Wish I Was

Sophie B. Hawkins. For inspiration she looks to the streets of her native Manhattan, and her music is infused with the mystery, vitality and raw emotional energy of the city. It's pretty damn good too.

But don't just take our word on it. "A major talent

Your Lover. Other tracks include Mysteries We Understand and California Here I Come.

Watch Sophie on the Heat-seekers chart (but not for long), and don't miss her nationwide tour in May and June.

The Columbia Report

COLUMBIA ON THE CHARTS:

BILLBOARD 200

2	KRIS KROSS "TOTALLY KROSSED OUT"
3	BRUCE SPRINGSTEEN "HUMAN TOUCH"
11	BRUCE SPRINGSTEEN "LUCKY TOWN"
19	MICHAEL BOLTON "TIME, LOVE & TENDERNESS"
29	MARIAH CAREY "EMOTIONS"
37	CYPRESS HILL "CYPRESS HILL"

HOT 100 SINGLES

1	KRIS KROSS "JUMP!"
7	MARIAH CAREY "MAKE IT HAPPEN"
8	JOE PUBLIC "LIVE AND LEARN"
20	BRUCE SPRINGSTEEN "HUMAN TOUCH"
37	SOPHIE B. HAWKINS "DAMN I WISH I WAS YOUR LOVER"
44	MICHAEL BOLTON "MISSING YOU NOW"

HOT RAP SINGLES

1	KRIS KROSS "JUMP!"
2	CYPRESS HILL "HAND ON THE PUMP"
14	NICE & SMOOTH "SOMETIMES I RHYME SLOW"

HEATSEEKERS

2	JOE PUBLIC "JOE PUBLIC"
19	SOPHIE B. HAWKINS "DAMN I WISH I WAS YOUR LOVER"

Futures

New Wynton
New Mariah
New Youssou N'Dour



CHAOS

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Roger Waters

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corey hart

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Mixed by Tom Lord-Alge

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